



THE NEW YORK

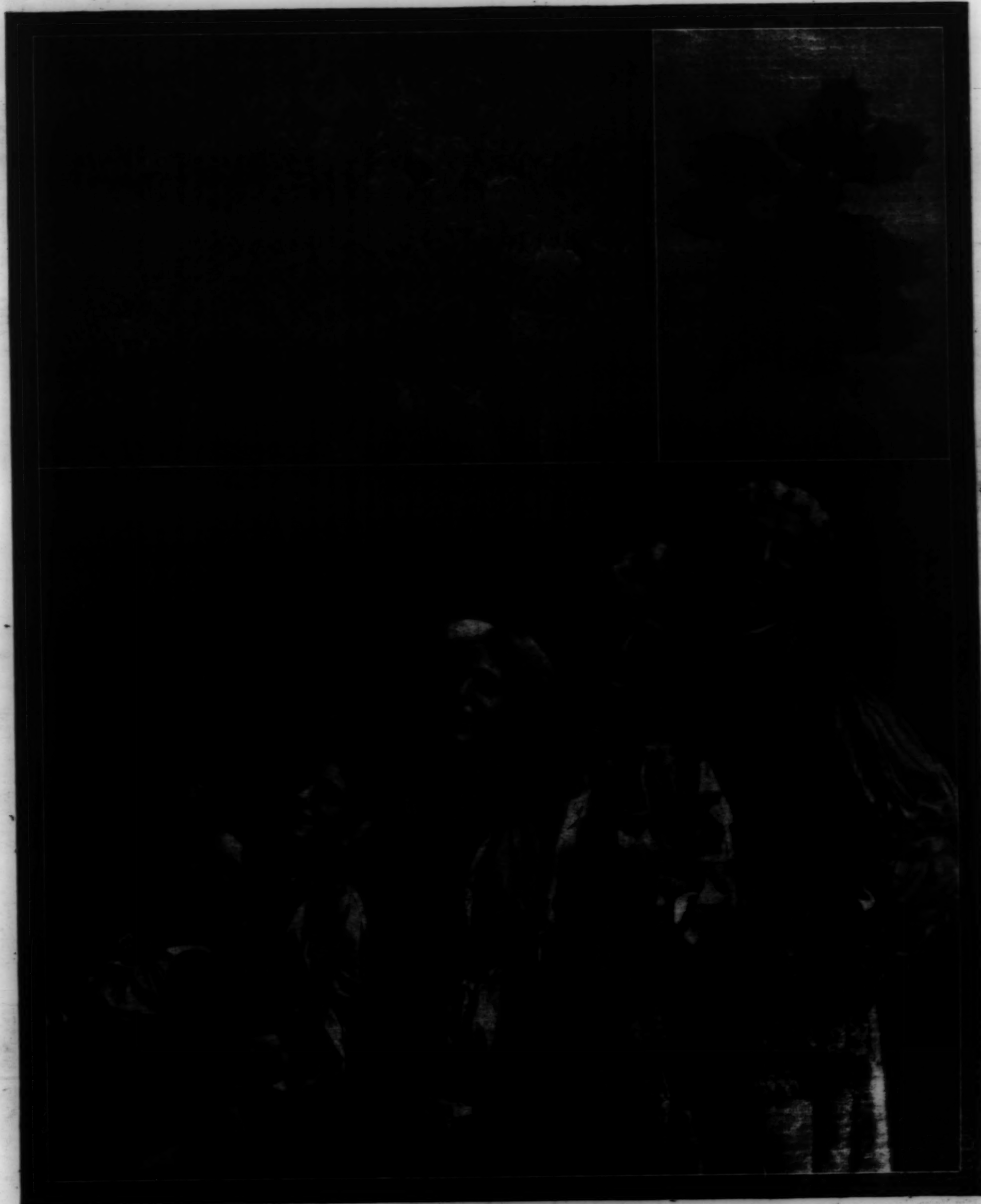


# DRAMATIC MIRROR

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PRICE TEN CENTS



THE FIVE COLUMBIANS.



THE NATIVE GIRL



entation quite as much as the novelty of the theme that draws and holds the audience of The Witching Hour.

There is more than an elusive reminder of Maud Adams in the rendition by Marie Doro of the Syrian maid in The Morals of Marcus. Miss Doro is of the same fragile physique, with the same thistle down whimsicality of mood and movement. Her face is of the same pear-shaped contour with a wee pointed chin to give accent of piquancy to the facial harmony. Miss Doro's face is bewitchingly child-like, her wide open, abnormally large brown eyes, giving the impression of an endless interrogation of life.

In a shabby little studio above a stable in the fifties works a thin, large-eyed young sculptor. The chief work in this chamber of many ideals, and as yet few fulfillments is a charming head of Alla Nazimova. All the teasing, elflike propensities of the actress in her light moments are bodied forth in the statuette. About it by some power of divination and some cunning of hand he has wrought, too, the veil of melancholy that enwraps her quiet moments. It is an excellent reproduction of her features and a more excellent interpretation of her moods and an acquaintance of the exotic loaned us by Russia so said.

"I have tried to make it like her," said the boy sculptor, wiping his clayey fingers on a much bedaubed and faded blue apron. "We fellows see her play every Saturday night—if we have the price of admission to the balcony. I've never been nearer to her than the distance between the stage and the middle row of the gallery."

The visitor raised her lorgnette for another admiring survey. "I am sure Madame Nazimova would like the bust. I will drive her up to see it."

The great sculptor of the future sank upon a rickety stool, his boyish face flushing and paling in alternate seconds.

"Don't," cried the balcony adorer. "Bring that goddess to this place! I should die."

"Francis Wilson has one fixed principle that raises him to the stature of a public benefactor," says an admirer of the comedian. "When he gives his seat in a crowded car to a woman, which he always does because he is a gentleman, if she doesn't acknowledge his courtesy he invariably lifts his hat, and says: 'I beg your pardon, madame, but you forgot to thank me.'"

THE NATIVE GIRL.

REVIVAL AT THE GERMAN THEATRE.

A revival of Lessing's always delightful five-act comedy, Minna von Barnhelm, held the boards at the German Theatre on Tuesday and Wednesday nights, Dec. 10 and 11. It is remarkable how this one-hundred-and-forty-four-year-old play retains its freshness. Unlike most of its contemporaries it never bores one.

An excellent cast was employed in its presentation. August Weinger was a mainly Major von Tellheim, thoroughly human and lovable. Hedwig Reicher succeeded admirably with the role of Minna. To those accustomed to seeing her in tragic parts her facility in comedy was a surprise. Her girlish charm won all hearts.

As might have been expected Ella Hofer found herself at home in the character of the lively, mercenary maid Franziska. The part might have been made to order for her. Miss Reicher and she both looked as pretty as could be in the costumes of the period. Otto Collet was less successful as honest, coarse Juss. The chief fault with his work was a tendency to over-loudness in speech. He failed also to extract the pathos from certain of his lines. Ernst Sauer-mann could not have been improved upon as amiable, enthusiastic Werner. He filled the bill perfectly. The massed, truckling host of Carl Manth was a good piece of work. A capital bit was Heinrich Marlow's Eloquent de la Marlin-tera.

HAPPY VALLEY.

A reading of Happy Valley, J. J. McCloskey's new and original play of the golden days of California, was given at the rooms of the Golden Gate Club before a very critical assemblage, who pronounced it unusually interesting to Californians, especially those who have only read of the experiences and privations of the Argonauts of '49. "It will dispel the illusion," says one who has read it, "that the gold seekers of those days were largely composed of criminals and ruffians." A matinee performance of Happy Valley will be given at an early day, and the company will be composed entirely of Californians, it is said.

PERLEY-SHUBERT SUIT DISMISSED.

Supreme Court Justice Ames has dismissed the complaint of Frank L. Perley in his action for damages for \$25,000 against Lee Shubert for alleged breach of contract. The court, after hearing the testimony of Mr. Perley, dismissed the complaint on motion of Mr. Perley, counsel for Lee Shubert, on the ground that Perley's evidence did not substantiate the claims made in his petition, and that the Court of Appeals, in passing on this same case, decided that he had made no effort to obtain a performance of the contract, and was therefore in no position to ask for damages.

VIOLA ALLEN'S NEW PLAY.

Rehearsals of Viola Allen's new play, Irene Wyberley, in which she will begin her season at Ford's Opera House in Baltimore on Dec. 30, began last week at the Berkeley Theatre. The cast includes, in addition to Miss Allen, Grant Stewart, Edwin Arden, John Glenndinning, Walter Hampden, Hudson Taylor, Elliott Padgett, Nellie Thorne, Selene Johnson, Dorothy Hammond, Mrs. Sam Sothern, Mrs. Ben Webster, and Lillian Shirley. Three weeks will be played out of town, and the company will then come to New York for an extended engagement.

GERMAN THEATRE DESTROYED.

The Municipal Theatre in Grossenhain, near Dresden, Germany, was totally destroyed on Dec. 19 by fire, following a gas explosion during a rehearsal of The Merry Widow. There was no audience present. The manager, the bandmaster and several others of the orchestra, as well as several members of the company, were injured, some of them seriously. The explosion was heard for many miles and caused a panic in the town.

ACTOR WOUNDED WITH RAZOR.

Wallace Erskine, a member of The Prince Chap company, was found in his room in a hotel in Columbus, Ga., last Thursday with his throat badly cut with a razor. Members of the company believe the wound to have been inflicted accidentally. Mr. Erskine will probably recover.

NEW PENNSYLVANIA THEATRE.

The new Soloson Theatre at Conneville, Pa., managed by Fred Robbins, was opened on Dec. 17 with The Honey-mooners as the attraction. N. B. O. signs were posted. The new Soloson has a seating capacity of 1,200 and is a model theatre.

THE LONDON STAGE.

PROMINENT REPERTOIRE MANAGERS.

TIGHT MONEY AND BAD WEATHER INTERFERE WITH BUSINESS.

Angela Presented with Some Success—A Well-Acted Comedy—Gawain Stirs Up a Whirlwind—Public Dress Rehearsals—La Gioconda in English—The Agitator.

(Special Correspondence of The Mirror.)

LONDON, Dec. 14.—The pre-Christmas and pre-antimacassar period is always a bad time for new play producing. Just now, moreover, in addition to those folks who are saving up for lavish show going in the coming holiday, business is very tight in many directions and money is exceedingly tight in many quarters. At such times the show business (both theatrical and variety) is always the first to suffer, playgoing being a kind of luxury rather than a necessity. Anyway, it is so here in Britain's Isle, where the natives do not make such a regular practice of going to the play as your American citizens and citizenesses do.

The one new play of last week was Angela, presented by Presenter Frohman (or his English representatives) at the Comedy on Wednesday night, Dec. 4, instead of on Monday, as formerly arranged. Angela is billed as by George Duval and Cosmo Gordon Lennox. As a matter of fact, C. G. L. (who has also three other names, namely Charles Edward Stuart), has adapted this play from Georges Duval's farcical comedy entitled Dix Minutes d'Arret?

Now Cosmo (who is generally known as Coxy), has in time adapted many French plays and adapted them well. Lately, however, I regret to say, he has not seemed in his best and brightest adaptive form. His version of Miquette, which recently failed at the Duke of York's, was by no means well done. Angela is certainly better done than Miquette, but it is not done well enough. The French original, although quaintly written (like most of the plays by Mon Ami Duval), is nevertheless cast in very conventional lines. That is to say, it is written about that young woman and that young man who have (in so many stage plays) been condemned either by stony hearted parents and guardians or by iron bound wills and bequests to marry someone whom they have never seen. Naturally, each hates the other; naturally they meet—not knowing who is which, and, of course, they fall in love with each other and so on and so forth.

In the case of Angela, which was to have been called The Platonics of Angela, this meeting takes place in a railway carriage, and matters are still further complicated by a breakdown and a delay on the line. The piece is at its best here, but soon to say (as you will have guessed), it is not a very good play. Its farcical incidents, however, being certainly amusing, and, above all, the splendid acting, especially that of Marie Tempest (Mrs. "Coxy") as the heroine, Angela, caused the play to be well and warmly received. So I am hoping that with its friend Frohman will find it will repay him for his two recent failures—namely, the aforesaid Miquette at the Duke of York's, and Surtro's play, The Barrier, at the Comedy.

It is only fair to give praise to the delightful and artistic Marie's fellow players in her husband's new adaptation. These include Allan Aynesworth (as the other person in the railway carriage), Eric Leurs, Herbert Ross, Fred Lewis, Dreilcourt Odium (there's a quaint name for you!), Ernest Cosham, Fred Grove, and the handsome and clever Lillah McCarthy, wife of the brainy Granville Barker, who, as I notified you before, wasted his brilliant playwriting talents on Waste.

A whirlwindy discussion broke out last week in London theatrical circles, was caused by your humble servant's recent denunciation in THE MIRROR of the growing habit of giving repetitions generally or public dress rehearsals of new plays as being in every sense injurious to the productions concerned.

The whole of these Gawanian anti-repetition remarks were quoted in yesterday's Evening Standard and St. James's Gazette and the quote—that smart and able theatrical journalist, Boyle Lawrence—who signs himself "B. L." denounced the good gawain for his anti-public dress rehearsal views while speaking of him most generously in a personal sense.

And so, by nightfall, in going around the theatre, I found fermentation going on and your humble servant's Mirror article on the subject being canvassed in many a managerial office and dressing room.

Naturally all this wetness and windiness of this week sandwiched with samples of frostiness and foginess, have played havoc with the business at the theatres and halls. Those who once got home were not to be drawn out again (small blame to them), and indeed not only in London but from all over the British provinces come the same unglad tidings. And indeed, although I do not go so far as an esteemed colleague on the Tribune (London's not New York's) in describing the whole of the now moribund theatrical season as "a season of sorrow," yet, alas, there has been several more theatrical failures.

This new group includes certain plays of which most of us had good hopes of financial as well as artistic success.

The only new full grown play—or rather adaptation which we had since last week was La Gioconda, rendered into English by a lady member of the New Playactors' Society and produced by that society at its tiny upstairs theatre at 3 Bedford Street, Strand. The adaptation was well done and well acted, especially as regards the big scene in which Elcomora Duse was wont to draw your (and my) tears.

The only other new play of the week was a one-act specimen written by Mrs. Oscar Rejlander and entitled The Agitator. When put on in front of the phenomenally successful Brewster's Millions at the Hippodrome last Monday it proved to be a very smartly and pathetically written little drama after the style of the same brilliant writers of miniature drama, A Bit of Old Chelsea. The name part, a poor but poignantly persistent pickle mixing girl, was admirably played by Marguerite Murray, who then made her first appearance on the London stage. So good, indeed, was the sweet young Marguerite that I can safely predict that she has come to stay.

Two nights this week I journeyed in the pitiless rain and the merciless wind to the ancient borough which Chaucer described as Stratford-at-the-Awye. My reason for these stormy pilgrimages was to see H. B. Irving (eldest son of the late Sir Henry) play his father's great characters, Mathias in The Bells and the virtuous Leurgues and the villainous Dubouché in The Lyons Mail. In both these terribly trying plays young "H. B." acted splendidly and he was recalled again and again.

At the moment of making I learn that the said H. B. may go to the Garrick Theatre to play these pieces and others of his father's upstart and also to produce Justin Huntly McCarthy's new tragedy, Cesar Borgia, just tried with great success in the provinces.

If this arrangement comes off Actor-Manager Bouchier will (he has just told me) happily either go to another theatre or revisit America in order to produce his adaptation of the new French play, Samson, in conjunction with Presenter Frohman.

Next week there are hardly any productions, but the week after there will be so many that there will be no rest day or night for

GAWAIN.

FRENCH ACTRESS ARRIVES.

Maud Amy, of the Théâtre des Vaudevilles, in Paris, arrived in New York on Dec. 13, to study the theatre in America. She has played at the Odéon, the Gymnase and other Parisian theatres and was noted for her Ophelia in the Hamlet of Mounet-Sully. She speaks English.



Photo Dickson, Red Bank, N. J.

CHARLES K. CHAMPLIN.

Charles K. Champlin, one of the most popular repertoire actor-managers, is meeting with unbounded success. Last season, he states, he had only one losing week out of forty, and broke ten house records for week's business, besides playing to phenomenal business everywhere. This season he has been doing equally well. Mr. Champlin carries a company of twenty-seven players who are carefully selected during his summer layoff to fit the characters of his repertoire of plays. Each of his plays is thoroughly rehearsed in a painstaking manner, with particular attention paid to detail and atmosphere. He also carries a number of vaudeville acts that fill the time while the stage is being set for the plays, making it a continuous performance from the rise of the curtain in the first act to its fall in the last. Whenever he plays a town where there is a vaudeville house against him he states that the opposition does not hurt his business for his list of acts are in themselves equal to the majority of the full vaudeville shows given in cities from twenty to eighty thousand inhabitants. His patrons get a dramatic and vaudeville performance for the same price.

This being his ninth season with his own company, he has become an established favorite in the territory he plays, and his coming in every town is always hailed as an important event of the season.

REPERTOIRE NOTES.

The Price and Butler repertoire company has been doing very satisfactory business all season, being a favorite in the class of towns in which it annually appears. The company is composed of nearly the same people as last year.

The roster of the Stewart Opera company for the season of 1907-8, under the direction of George Chandler, includes Edward Wells, business manager; Charles Triller, stage director; Seth Simonson, musical director; William G. Stewart, John B. Phillips, Herbert Sallinger, Packer Kippie, Huntington May, Arthur Wooley, Fred Quinn, Anna Lichter, Mattie Fox, Margaret Eies, Marie Morgan, Paulette Antoine, Jennie Irwin, Marion Oliver, Therese Gortere, Kitty Perrigo, Sylphetta Radcliffe, Beatrice Cook, Linnea Maritana, Elva Green, Violet Jose, Grace Varney, Pearl Hall, Walter Cook, Ed Halloran, Robert Whitcombe, Thomas D. Daly, Thomas Jamison, George F. Malloy, Jean Radnor, May Willard, Pearl Whitcombe, May Paine, Phyllis Niel, Mercedes Calbreth, Alice Mitchell, Dorris Mayfield, Blanche Sealley, Louis Lahvigne, Hugh Brady, Henry Bergman, C. L. Winer, J. R. Cushing and J. E. Jackson.

Orin T. Burke has replaced Edward Branden and Anna Jordan has replaced Florence Burroughs with the Earl Burgess company, C. G. Hilton, manager.

Corinne Snell, leading lady with the Earl Burgess company, playing Lancaster Pa., was taken suddenly sick on Dec. 12, and after the performance was taken to a hospital. Her parts have been filled by Dorothy Martin.

Beatrice Earle spent the week of Dec. 2 in New York visiting her husband, John A. Him-melstein.

REFLECTIONS.

Rumors that Helen Byron in Peggy from Paris had closed are without foundation, according to her business manager, Wallace Sackett, who forwards her route from Dallas, Tex. He says she will fill all her dates.

Paul McAllister, Mrs. Leslie Carter's leading man, has discovered a comedy of the time of Richard Brinsley Sheridan, which he is modernizing for production by a prominent manager.

William Raymond Hill, the promoter of publicity, will hereafter be connected with Weber's Theatre. He has been in the employ of Lew Florida since the separation of Weber and Florida.

The Socialist Stage Society has established permanent headquarters at 128 West Twenty-third Street. Arrangements are being made for the presentation of several short plays.

Margaret Hittington has recovered from her recent illness and resumed her role in The Thief.

Mrs. Mary G. Spooner has recovered from a very severe attack of the grip, and is back at her post at the Fifth Avenue Theatre.

Edwin Wesley Fuller, auditor at the New York Hippodrome, and Lillian Deven, who recently retired from the cast of Peggy from Paris, were married on Dec. 11 at the rectory of the Church of the Transfiguration, this city, by Rev. Dr. George Clarke Houghton. The witnesses were Mr. and Mrs. Alexander Morris Vigien (Francis Desmoude).

Maxim Gorky has arrived in Rome, to spend a short time before going to Capri for the winter. He is being closely watched, the police fearing that Rome will be made a center for Russian revolutionists.

Eugene Walters' new play, Paid in Full, will succeed Tom Jones at the Astor Theatre on Jan. 6. The first performance of the play was given at Montreal yesterday (Monday).

Ethel Jackson was out of the cast of The Merry Widow again last week, this time with a sprained knee, received on Dec. 13.

Garland Gaden and Laura Lorraine are spending the Christmas holidays at their home in Newport, I. I.

Henry Frey, now playing in Edna, the Pretty Typewriter, has signed a three years' contract with A. H. Woods, to be featured in the same play.

Dillon and Moore have closed with the Fay Foster company and joined The Phantom Detective at Paterson, N. J., on Dec. 18, to play their original roles of Flaherty and Goldburg.

Montie Johnson has been engaged to play Rash Hawkins in the London production of The Squaw Man, and sailed on the Buffalo on Nov. 28.

HAPPY 1908!  
Yes, yes! I hear the chorus of groans, "Hard times!" But don't allow the hard times without to cause hard times within. If you have been one of the bee instead of the grasshopper family you have prepared for this season in the better times. In soft times you have prepared for hard. That is subject for felicitation at the beginning of another twelvemonth.

If you have not so done, if you have wasted when you should have hoarded, then you will resolve that no hard times will ever find you unprepared as have these, and that is another cause for congratulation in the new year.

If the new year finds you caring more for your profession than you did in the old, if you have kept burning in your heart chambers the torches of your ideals of that profession, you are by that fact inviting a happy new year, for you will have the cleanest and most enduring of all joys: the joy of work.

While I wish you a Happy New Year, I am hoping that you will turn a brave face upon it. For times, as persons, reflect the mood of those who approach it.

And, friends, you who have read this column for the year and for many years, do not concentrate your hopes wholly upon the months of the coming year being merely happy ones. Make this a busy year, a useful year, a year of advance from old outposts of thought to new. Happiness runs from those who pursue it. As a child, shy to one who makes assiduous overtures comes at last to the knee of the indifferent and sees for attention, so happiness comes to those who ignore it. Working hard and helping in our tiny way to solve the problems of humanity, losing sight of self in the big sum of human endeavor, we give amazed welcome to an infant joy that comes sought and nestles in our hearts.

Happy 1908!

In that secret studio where David Belasco acts and then writes his plays into being, a studio of which not more than two or three persons have had vision, is a beautiful bust of Sappho.

"She was a rare woman, a beautiful genius with a soul whiter than the ignorant who slander her memory," he says. "She is my inspiration."

On one of those soggy days when the soul and body needed a apollo brightening I thrust my feet into storm rubbers, seized my umbrella in both hands to save it from the onslaughts of the wicked wind, and went to a music hall to see May Irwin in vaudeville.

She came on after Princess Trixie, the wonderful white educated horse that indicated by a wrinkling of a satin nose which women in the audience she considered beautiful and which were not. Miss Irwin was as white and shining as Princess Trixie, but she wore marvelous golden satin panels which were not in the wardrobe of the equine princess. She resembled a very large, very amiable and very prosperous wax doll. She came on with an air of jolly indifference, and her audience sat straight and anticipatively grinned.

Miss Irwin, with a sly wink, began a song recital, as naughty as any of Vesta Victoria's, about the man who stayed out all night because he "was afraid to come home in the dark." The wife of the nocturnal rambler became imbued with the same fear, and when she arrived at home at noon told of it with the wide eyes and sly mouth that are part of May Irwin's brand of humor. Then she complained without music in mournful voice of the brown silk gown she had found in the garret, and tried on with many a backward thought and sigh, to find that the hooks and eyes had forever parted.

She bewailed the loss of her dinner, her seal-skin sack and her husband to a neighbor, and then burst into a lament about "The Sting of the Bumble Bee." When her repertoire was concluded and the audience shouted "More," she sang "The New Bully," sang it better than ever before.

May Irwin in vaudeville is fine entertainment for wet weather or dry, and a sure cure for soggy spirits.

And now we are hearing that "Spiritisme," which so dismally failed with a brilliant cast in this city a few years ago, was by that number of years ahead of its time, and that Sardou smarting under its non-success, exclaimed: "It is mental fruit plucked too soon. Within ten years the play dealing with occult themes will succeed in New York."

In fulfillment of his prophecy we go again and again to see John Mason shining with truly starry effulgence in The Witching Hour.

"The triumph of mind over matter" is the corner stone, the superstructure, the chief arch and the capstone of that play structure. The improbable story of the hypnotism of a family for three generations by a cat's eye would be silly in weaker hands, but it is impossible for Augustus Thomas to be other than strong in any manifestation of his talents. He is a creator of manly men, and John Mason plays manly men in a manly way. It is a union of a virile playwright with a virile actor, and it is the strength of the pres-



## REVIEWS OF NEW PLAYS.

## GETTING READY FOR CHRISTMAS PRODUCTIONS EVERYWHERE.

The Secret Orchard an interesting Drama—A Musical Farce Finds Favor at Wallack's—Lincoln J. Carter's Extravaganza Updown—A New Melodrama with Music—Student Plays.

To be reviewed next week:

JOHN GLAYDE'S HONOR. Daily's Under the Greenwood Tree. Liberty's Polly of the Circus. Boston's Playing the Game. Chicago's The Bad Boy and His Tutor. Blane's The Rocky Mountain Express. American Deadwood Dick's Last Shot. Fourteenth Street

## Lyric—The Secret Orchard.

Play in four acts, by Channing Pollock, adapted from the novel of the same name by Agnes and Egerton Castle. Produced Dec. 16. (Hunter, Bradford and Held, managers.)

The Queen of St. Marthe. Frank C. Bangs. Blackbeard. Gertrude Augarde. Doctor Lohel. Frank E. Lamb. The Duchess of Cluny. Adelaide Prince. Charles Edward Henri Stuart. Duke of Cluny. William Conway. Jacques Pavreau. Edward R. Mawson. Madame Rodriguez. Olive May. The Marquis of Lormes. Henrietta Vaders. The Marquis of Lormes. F. Newton. Lady Lieutenant George Dodo. Burke. Joy. Josephine. Victor. Antoine. Harry McAllister.

Channing Pollock's dramatization of the Castle's novel has the unique merit of being a good play independent of the popularity of the book. He has made but few material changes from the original—for the most part changes necessary to supply dramatic climaxes and for the sake of a suggested "happy ending." If any marked fault is to be found in the dramatization it is in the introduction of extraneous comedy incidents, amusing in themselves but only slightly related to the development of the story.

The plot was told at length in THE MIRROR when the play was given in Chicago early last Fall, and may be recapitulated briefly here. Joy, the orphaned daughter of an old acquaintance of the Duchess of Cluny, is adopted into the Cluny household. The Duke discovers that she is the girl whom he has betrayed some months before. Fear of losing his wife prevents the Duke from confessing or offering any objection to Joy's presence at his home. Lieutenant George Dodo, cousin of the Duchess, falls in love with Joy and asks her to marry him. She refuses on the grounds of an insurmountable obstacle in the way of their union. She agrees, however, to abide by the decision of the Duke. Cluny refuses to interpose any objections and then Joy tells of her misfortune. When about to reveal the name of the man she sees the Duchess and refrains. The Duke, through remorse, confesses to his wife. The Lieutenant renounces his suit to Joy, and on her repeated refusal explains his philosophy of life—equal law for men and women. He promises to follow her wherever she goes and persuade her to marry him. The play ends with the suggestion of forgiveness for the Duke and future happiness for Joy.

The acting is not altogether good. Josephine Victor as Joy plays with considerable emotional strength and much ability in vocal and facial expression, and gives evidence of more than ordinary talents. At present her methods are a little too broad and her work is rather raw, probably indicating lack of experience. She promises much for the future. Adelaide Prince as the Duchess is conventional in her playing and does not give the role any particular authority. Olive May is agreeable in the character of Madame Rodriguez, a role full of giggles and comedy. Henrietta Vaders gives a satisfactory performance of the Marquis of Lormes. Gertrude Augarde plays a negro servant, Blanchette.

William Conway as the Duke of Cluny realizes a part of the character—the remorseful part—but he suggests only slightly the other side of Cluny's nature—the side that caused the trouble. Consideration must be made of the fact that he took the part only a few days before the first performance. Edward R. Mawson as Pavreau, friend of the Duke and formerly in love with the Duchess, gives a dignified, well informed performance of the role. Burke Clarke is brusque and manly as the Lieutenant, and Frank E. Lamb is well cast as Dr. Lebel. Frank C. Bangs as the Canon of St. Marthe brings to the part the grace, dignity and experience of a veteran actor and plays the role delightfully. F. Newton Lindo is amusing as the silly Marquis of Lormes, but much out of key with the other characters. Harry McAllister is adequate to the small role of Antoine, a servant.

The play is staged with much good taste and sufficient elaborateness.

## Wallack's—A Knight for a Day.

Musical farce in two acts; book and lyrics by Robert B. Smith; music by Raymond Hubbard. Produced Dec. 16. (R. C. Whitney, manager.)

Madame Woodbury. Mayne Taylor. Elaine. Lottie Kendall. Emile Sheldon. Percy Brownson. Marceline. Sherman Wade. Sir Anthony Oliver. Gus Thomas. Muriel Oliver. Nellie Fisher. Tilly Day. May Vokes. Jonathan Joy. John Slavin. Adam. Gavin Harris.

A Knight for a Day is a much revised version of Mam'zelle Sallie, which was first produced in New York city on Dec. 16, 1906, at the Grand Opera House. In fact, so much revised that it stands in a fair way to become a Broadway success, a thing which its predecessor tried hard but failed to achieve. But very few of the situations remain unchanged, and the lines have undergone a general brightening up. Gus Sallie, the stage manager, is deserving of much praise for his introduction of novel stage effects and the remarkable antics of a well-trained chorus. Prominent among the chorus is the pony ballet, known as the "original eight Berlin dancing madcaps." At times they seemed to light in the middle of the stage and burst in different directions like fireworks. This ballet is one of the three most entertaining features in the play. The other two are: the charming personality of Sallie Fisher, coupled with her highly satisfactory rendition of the songs "Life is a See-Saw," "My Very Own," and "Little Girl in Blue;" and the very funny capers of May Vokes as Tilly Day.

Before the author got fairly started in the making of a plot he must have changed his mind about having one, for it would take a microscope to see it. What there is of it is concerned in two lockets. The possessor of the one is supposed to find and marry the possessor of the other, and as a consequence inherit a large fortune. At the beginning of the action one of the lockets is in the possession of Muriel Oliver, a pupil attending a boarding school. Emile Sheldon, a university student, possesses the other. These two lockets finally find their way into the hands of Jonathan Joy and Tilly Day, who seem well matched.

But the lockets have very little or nothing to do with creating interest in the play, which is to be found in the singing, the actions and the antics of the players as above mentioned.

An imitation of an engine with a trailer, or something of that sort, as executed by John Slavin and May Vokes, was very clever and proved highly amusing. John Slavin in the character of Jonathan Joy was amusing only at times. There was room for comedy in his part that he was not capable of making use of. As the servant lady, Tilly Day, May Vokes was seen at her best. Her songs were characteristically given and she was entertaining at all

times. Her work at the well with the bucket of champagne would make an Indian laugh. Sallie Fisher sings her songs so well and acts with such a pleasing grace that nothing but the highest praise is due her. She received ovations after ovations. Sherman Wade as Marceline, the chef, showed himself a very versatile comedian, but his part was not one allowing for much display of skill.

Gavin Harris in a very small part as Adam, an expressionist, succeeded in making a very deep impression upon his audience. He deserves much credit for the feeling and sincerity with which he played his role. Will P. Carleton as Mawson played his part satisfactorily. Mayne Taylor as Madame Woodbury, Lottie Kendall as Madame Elaine, Percy Brownson as Emile Sheldon, and Gus Thomas as Sir Anthony Oliver all did good work.

## West End—The Cat and the Fiddle.

Musical extravaganza in three acts, by Lincoln J. Carter; music by Charles W. Smith. Produced Dec. 16. (Lincoln J. Carter, manager.)

Henry. Charles A. Selton. Bass. Fred J. Gullard. Captain Bluff. George White. Mike. Will H. Bruno. Wilfred. Ben R. Mulvey. Polly. Harry Fagan. Aunt Matilda. Edna Fowler. The Goss. Lotta Emerson. Guest. Florence Willis. The Cat. Harry Fagan. The Fiddle. Goss.

The Cat and the Fiddle, one of Lincoln J. Carter's recent productions had its first New York presentation at the West End last week. The programme terms it "a great musical trick and comedy spectacle," and it certainly overflows with a multithreaded assortment of good things, new and old.

No less than twenty changes of scene occur in the three acts, faeries joining with mortals in the fantastic episodes of the play. The chorus acquitted itself well and the drills were much enjoyed, while the musical embellishments showed good taste and contained several good numbers. "My Sailor Boy," sung by Jennie Elmore and chorus, was enthusiastically received. The dance that followed it being given by Miss Elmore with a dainty gracefulness that made it a most pronounced hit. Charles A. Selton, in a tramp role, was an exceedingly effective fun-maker. As the good fairy, Florence Willis made a most resplendent appearance, and Lotta Emerson, as Circe, displayed her charms in very alluring fashion. Harry Fagan impersonated another immortal, Great Goss, the demon ruler of the island of Eye, presenting him as a very gentlemanly demon, in a frock coat and high hat. Lawrence Gossard did the "Cat" role with considerable humor, Fred J. Gullard being fairly good as Hans and Will H. Bruno also being satisfactory as Mike. Ogden White, as the irascible Captain Bluff, and Edna Fowler as the amorous old maid, Aunt Matilda, were successful, and Ben R. Mulvey as Wilfred, Polly's sweetheart, was equally pleasing.

The story was the play opens on terra firma, the first scene showing the farm of Captain Bluff in New York State. The demons appear there, disguised as mortals, their purpose being to obtain a human victim to sacrifice to the spirits of their enchanted island of Eye, and thus secure their protection. The victim is found in the person of Polly, the farmer's daughter. The demons seize her, but in order to get her to the island have to lay a spell on all her family and acquaintances under the influence of which they become willing to accompany the mysterious strangers on an unknown journey. In the subsequent scenes the world of reality is left behind and the land of fantasy appears. An Egyptian cavern under the Catskills is the first stopping place. Here Happy, the tramp, becomes the means of setting free from a magic jar a good fairy who has been imprisoned there by Great Goss. She and her cat become the guardians of Polly and her friends, and after many adventures are able to defeat the wicked demon's plan. Circe and Great Goss are vanquished, and the place closes with a transformation scene in which an airship appears to convey the rescued mortals back home.

This week, Digby Bell in Shore Acres.

## Thalia—The Original Cohen.

Musical comedy-drama in four acts, by J. Edwin Owen. Produced Dec. 16. (Rowland and Clifford Amusement Company, managers.)

The Original Cohen. Gus Arthur. The Only Levi. E. M. Lowenwith. Harry. Harry Rogers. Charles Cohen. Lillian. Edward Marsden. George C. Dayton. Sol Shapiro. Frank Winthrop. Ben Goldberg. Franklin Santa. Bononi. Larry Hagerty. McDowd. Lewy Ball. Clerk of the Court. Norman Santa. Clancy. Walter Bushy. O'Flynn. Walter. O'Flynn. Andy. Levi. Cuba Niblo. Mrs. Flannigan. Lavinia Thompson. Rose Wilson. Dorothy Mas Owen. Becky. Edna. Nellie Blake. Ida Alsworth. Carrie Brant. Ida M. Keene. Julia Clarke. Venita Gould. Blanche Rose. Dora Gould. Maud King. Julia Rose.

The Original Cohen is well named indeed. It is certainly one of the most original plays of its kind produced in New York city for many a day. It is really a high class melodrama considerably toned down. The fact that it was enthusiastically received by a large audience should be a tip to the melodrama kings that these audiences can appreciate something built on a higher plane than the blood and thunder variety. Let us have some more like The Original Cohen.

Cohen is a second-hand clothes dealer in Baxter Street. He has a son, Charlie Cohen, who is in love with Sadie Levi, the daughter of his rival across the street. Cohen and Levi hate each other, and a meeting between them usually results in a quarrel. The marriage of their children is vigorously opposed by both parents. Ordinarily this opposition in a melodrama is supplied by the wicked deeds of a villain, but it is the means of much pleasing humor in The Original Cohen, for which substitution the audience seems to murmur "Many thanks."

Happy John Rafferty, the elder Cohen's political sponsor, comes to the rescue of Charlie and outlines a plan to follow that will reconcile the parents to the marriage. Cohen tells his father that he has given up the idea of marrying Sadie, as he is convinced that it would grieve Levi so much as to result in his death. The possibility of such a thing happening to Levi is very welcome news to Cohen, and he immediately becomes in favor of the marriage. The same scheme is worked on Levi, with a like result. The wedding is arranged for and the guests have arrived at Cohen's home to partake of the wedding supper. Charlie Cohen had been in the habit of gambling, and the night previous to the wedding he visited a gambling house run by Rose Wilson. There he was drugged by a blacking gambler and made to sign a forged wedding certificate indicating his marriage to Rose Wilson. While the wedding supper is in progress she enters upon the scene and demands her husband (Charlie). She shows the wedding certificate with Charlie's name signed to it, which seems to be conclusive proof. The elder Cohen orders his son out of his house, and no wedding takes place.

Marsden, the gambler and lover of Rose Wilson, then writes a letter to Cohen demanding \$1,000, upon the payment of which his son will be released from his predicament. Cohen appears at the Williamsburg Bridge, the place designated with the money. Just previous to his arrival Sadie Levi has happened along and Rose Wilson has caught Marsden, her accomplice, trying to make love to Sadie Levi. On account of this she denounces Marsden to Cohen and exposes the plot. Marsden then throws her from the Williamsburg Bridge into the river, and accuses Charlie of having drowned her. The next day in court the evidence seems to be against Charlie and he is about to be returned to jail to await trial for murder. But Rose Wilson was not

drowned. She was rescued by a boatman and the next day hurries to the court to denounce Marsden, free Charlie, and announce that Cohen's husband has made her a good girl.

The play is admirably conceived, and at no time is the interest allowed to flag. This is partly due to the play itself and partly to the very good acting of the players. W. T. Gaskell, the manager of the show, took the part of Cohen in the place of Gus Arthur, who was ill. Mr. Arthur had been playing the part highly satisfactorily, and it was not allowed to suffer in Mr. Gaskell's hands, who certainly worked hard and played the large audience. Dorothy Mas Owen as Rose Wilson displayed a good color, which she used with feeling. She played her part with a sincerity that deserves the highest praise. Her lines at the end of the play, to the effect that she has become a good girl, are very important and should be made more prominent. They are lost to most of the audience. George C. Dayton as Edward Marsden plays his part with a skill not usually seen in melodramas. He was convincing at all times. If E. M. Lowenwith as Levi would scream a little less and act a little more, and not talk so much like a jabbering monkey, his part would be considerably improved. Harry Rogers made a very good-natured political boss out of Happy John Rafferty. Lavinia Thompson as Mrs. Flannigan played her part satisfactorily. Cuba Niblo was good as Sadie Levi. Larry Hagerty proved very entertaining as Mulligan, the policeman, and Arthur Santa made a very impressive Italian out of Bononi. Roy Laidlaw did justice to the part of Charlie Cohen. The four Banta girls, the Winings and the Gosses, did their own thing, were well received. Frank Winings as Sol and Stella Evans as Becky played their comedy parts satisfactorily. The other parts were all well done.

This week, The Cowboy and the Squaw.

## Empire—Academy Hall.

The students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School had another afternoon to themselves at the Empire Theatre last Thursday, in which to show to their friends their achievements in the field of dramatic art. Four one-act plays were given, none of which had been performed in this country before.

The performance was opened with a play in one act, by H. M. Paul, entitled Hal, the Highwayman. The scene is a room in "The Bull," a road house in England. The time of the action is an evening in March, 1752. Handsome Hal is a cousin of Celia Mortimer, with whom he is in love. He has lost his fortune and turned highwayman. On his cross-country escapades he has been a frequent caller at "The Bull." Kitty Carter, who runs "The Bull," has fallen in love with him. There is a reward of \$50 for his capture, and Kitty Carter, knowing him to be in love with another girl, is persuaded by one of the King's officers to assist in his arrest. He arrives at the inn and the alarm is given by Kitty. The officer then enters to arrest him. Through the strategy of his cousin, with the assistance of Sir James Mortimer, he is allowed to make his escape.

John W. Russell in the part of Handsome Hal gives an intelligent interpretation of the part. His free and easy manner makes him peculiarly adapted for such characters as Handsome Hal. Helene Wilson as Kitty Carter showed a little unevenness, but with that exception played her part with credit. Burt V. Maguire was excellent as Sir James Mortimer, and Maude Kurr worked hard and was very impressive as Celia Mortimer. Stephen Cornelius as Danby and Elbert M. Benson as Tim both did good work.

The next number on the programme was Mothers-in-Law, a comedy in one act, by M. Brioux, translated from the French by Edwin Star Belknap. André and Fina are a newly married couple. Madame Grandin and Madame Millet are the mothers-in-law of the couple, who each take a hand in managing their affairs. This interference results in a general quarrel, and the young couple are about to be separated. Monsieur Grandin, the father of Fina, brings about a reconciliation and a happy ending is the result. Ethel Lynne as Fina plays her part naturally and gracefully and gives a good interpretation of the role. David A. Mason as André gave a good impersonation of a newly married man trying to manage his own affairs. Marjorie Cortland was too charming to make a proverbial mother-in-law out of Madame Millet, but worked hard and created much amusement in the part. Helene Wilson as Madame Grandin was better fitted for her role and played the part with credit. Elbert M. Benson was very good as Monsieur Grandin. Helen Newell took the part of Marie.

The third number on the programme was Severity, a play in one act, by Leon Fraple and Paul-Louis Gardier, translated from the French by Edith Houston. The scene of the play takes place in the garden of Monsieur Mirvallon, a country place near Paris. Monsieur Mirvallon is an example of severity. He has a son, Albert, whom he turns out of his house on account of his hands being dirty. He goes to the railroad track to play and is killed by a moving train. His mother becomes excited when he does not appear at a late hour. A search is made for him, and finally his father recognizes him being brought home dead. The part of Monsieur Mirvallon is very ably acted by Horace H. Porter. His face conveys the impression of a severe, heartless man, and his nervous, erratic temperament is very admirably portrayed indeed. Marjorie Cortland as Albert won the admiration of her auditors with her beautiful intonation of voice and graceful, childish manner. A little more pathos in her voice, however, would have been more true to the part. Marie McClure as Grandin gave a highly satisfactory interpretation of this difficult role. Helen Newell as Madame Mirvallon gave a satisfactory interpretation of the role. Elbert M. Benson as Monsieur Vauvols and Nania Adler as Marie played their parts creditably.

The First Time, a play in one act, by Juliet Wilbur Tompkins, was the last number on the programme, and its performance was for the first time on any stage. The scene of the action takes place in Alfred Burton's studio in New York city. Alfred Burton is a struggling artist and Sylvia Gordon is his model. She has aspirations for the stage. Mrs. De Soto Benson is a wealthy woman who has discovered a genius in Burton. She calls at the studio and is mistaken by Frederick Torrington, a theatrical manager, for Sylvia. A humorous complicated scene ensues. Things are put to rights upon the entrance of Burton and Sylvia. Burton's prospects are made brighter by the sale of his pictures. Sylvia gets her engagement, and Torrington and Mrs. De Soto Benson become good friends. Ida Lambert as Nina made a distinct impression in her part. She worked hard and could not have made much improvement in her portrayal of the servant girl dreaming of a romantic future. Mark T. Wilson as Burton played his part with credit. John W. Russell as Torrington put a happy, easy manner into his acting, which seemed to fulfill the requirements of the role. Churchill Coffman was well suited to the role of Sylvia, which she acted admirably. Virginia Rolfe acquitted herself with credit in the part of Mrs. De Soto Benson.

## Lyric—Novelli as Macbeth.

Novelli's first performance as Macbeth, at the Lyric Theatre on Dec. 14, was given after only two rehearsals, and afforded an interesting evening in spite of that fact. Signor Novelli's representation of the role indicated extensive study and a well formed conception of the character. That his behavior was unlike the popular idea of a Scotchman goes without saying, but his methods were none the less illuminative. He made Macbeth a simple, abject, moral coward, with certain physical bravery, and omitted almost entirely the suggestion of whatever mental attributes the character may be supposed to possess. His best work appeared in the scenes following the murder of Duncan, and that immediately preceding the fight with Macduff. Most of the effectiveness of the banquet scene was lost

through Novelli's playing it with his back to the audience. A very material sheet of Duncan, clad in a white sheet, helped to depict the scene of force.

Signor Gluski as Lady Macbeth was scarcely as bad enough, or rather more so, as Macbeth. The sleep walking scene, the play with great effect, but without reaching the point of dramatic interest in the audience. L. Vernet as Banquo, E. Piamonti as Duncan, and A. Baccini as Macduff were all good.

The play was given in seven acts, and the acts were altogether inadequate. The two scenes with the witches were ineffective on account of incomplete scenic investment.

## Fifth Avenue—The Night Before Christmas.

Hal Reid's melodrama, The Night Before Christmas, was the seasonable offering given last week to appreciate the audience last followed the unfolding of the plot with much interest. Edna May Spooner played Marion Williams and drew sympathetic tears from the women with her portrayal. Augustus Phillips in the role of Jack Phillips was manly and powerful. Arthur Reers as Bud Meena, the villain, played with great strength and was most effective. Harold Kennedy was admirably suited to the part of Sam Simpkins and Ben T. Wilson was an unusual James Webster White. Jessie McAllister scored as Charity Smith, and Edna Curtis made a good Judge Phillips. Eleanor Wisdom, Olive Grove, Josephine Fox, William L. West, Walter Nealand, and Lawrence Wakefield were also in the cast. This week's play is The Lira.

## Harlem Opera House—Harvest.

Harvest, cast to the full strength of the excellent stock company, drew fair audiences last week. Beatrice Morgan as Brenda Munro and John Craig as Ned Munro shared the honors, both giving exceptionally strong performances. George Howell as Colonel Treadwell was easy and forceful, and William Norton scored as Bull Brooks. William Carr as Hamish, Dudley Hawley as Roy Marston, Louise Brunelle as Lottie Vane, Emile Melville as Miss McLeod, and Louise Randolph as Nora Fitzgerald all helped to give the play an effective presentation. This week's attraction is Her Own Way.

## At Other Playhouses.

BRADLEY'S LINCOLN SQUARE.—The Chimes of Normandy was the final offering by the Bradley Opera company last week. Milton Adams made his reappearance on the stage in the role of the miser; Estelle Wentworth played Germaine, Kitty Rice Pearl made an attractive Serpentina, Harry Luckstone and Robert Lett played the Marquis and the Baillie, and Joseph W. Smith had the part of Grenicheux. This week Charles E. Binney's new extravaganza, The Bad Boy and His Teddy Bears is the attraction.

GRAND OPERA HOUSE.—Ernest Hogan in The Oyster Man afforded amusement to the patrons of this house last week. This week, Eddie Foy in The Orchid.

NEW STAR.—The Four Corners of the Earth was a welcome attraction here last week, pleasing large audiences. This week, The Original Cohen.

CIRCLE.—After several weeks of darkness this house reopened last night with York and Adams in Playing the Ponies.

METROPOLIS.—Buster Brown was a popular attraction here last week, with Jimmie Brown in the title role. This week, Ernest Hogan in The Oyster Man.

FOURTEENTH STREET.—Lillian Mortimer in her entertaining melodrama, Bunch of Apples, was well received here last week. This week, Deadwood Dick's Last Shot.

AMERICAN.—The misadventures of Nellie, the Beautiful Clock Model, appealed to the patrons of this house last week. This week, The Rocky Mountain Express.

GARDEN.—The Toy-maker of Nuremberg was withdrawn on Dec. 14, and last night Maxine Elliott made her first New York appearance in the new Edmund comedy, Under the Greenwood Tree.

LIBERTY.—Mabel Tallaferra in Polly of the Circus replaced Chauncey Olcott at this house last night.

DALY'S.—James K. Hackett in John Glayde's Honor began an indefinite engagement here last night.

MADISON SQUARE.—This house was reopened last night by May Robson in The Rejuvenation of Aunt Mary.

HUDSON.—Rose Stahl in The Chorus Lady ended her engagement here Saturday night, and on Christmas night Ethel Barrymore in Her Sister will begin a run.

EMPIRE.—Maude Adams will begin her annual engagement at this house to-night (Tuesday), opening in Peter Pan.

GERMAN.—At the German Theatre last week Ghouls was presented Monday night a revival of Hans Huchelstein was given on Wednesday, the members of the stock company appeared in a "cabaret" Tuesday night; Thursday, Literature, The Last Mask, and At the Sign of the Green Parrot were given for the benefit of a German socialist society; on Friday night a special performance of Dr. Kamp's Russian drama, On the Eve, was given and was repeated Saturday night. Snow White was the bill Saturday afternoon. On the Eve will be reviewed in next week's MIRROR.

YORKVILLE.—James J. Corbett in The Burdard and the Lady played to large business here last week. This week, John and Emma Ray in King Casey.

## Gossip.

Mr. and Mrs. A. W. (Jack) Ellis (Helen Castle) sailed for London on Dec. 14. Mr. Ellis has been engaged for the London production of The Squaw Man.

Aubrey Smith was out of the cast of The Morals of Marcus last Wednesday night, on account of illness. The role of Sir Marcus was played by Forrest Robinson.

Walter McMillan, after a successful season with the Harder Hall Stock company, has returned to New York, where he will make his home in the future.

The New York correspondents of out of town papers were guests of the management at the Hackett Theatre last Thursday night, to see The Witching Hour.

Pauline Frederick, recently leading woman with Francis Wilson in When Knights Were Bold, has been seriously ill with quinsy at her apartments in the Hotel Woodward.

The Secret Orchard is to be produced in London next February, with Fanny Ward in the principal role. Channing Pollock will sail for England in about two weeks to complete arrangements for the presentation.

At the matinee of The Top o' the World last Wednesday two large dolls, dressed in the characters of Maida and Kokomo, were given to the two children holding winning coupons. Every child in the audience received a small doll.

Fanny Rice is tired of vaudeville, and announces that next season she will return to the legitimate stage, appearing at a Broadway theatre in a new comic opera written for her by well-known authors. Miss Rice may be remembered for her clever work as the prima donna in The Mikado, Nanon, The Merry War, and Noddy at the Casino and later as the star in A Jolly Surprise and At the French Ball—the latter ran for almost an entire season at the Bijou Theatre. She will make her farewell vaudeville appearance the week of Feb. 7.

May McCabe ended her engagement with the Kara Kendall company on Dec. 14, and has returned to New York.



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## A JUDICIAL DECLARATION.

In all the controversies over theatre ticket speculation, no such definite and comprehensive decision as that rendered by the Illinois Supreme Court at Springfield last week has been made known.

Courts of co-equal eminence and jurisdiction in different States may decide a question differently, for one of the puzzles of legal machinery is the diversity of judicial holdings on questions that do not seem materially to vary; yet the decrees of so-called Supreme Courts are binding only until they are modified or overruled by courts of appeal, for there are courts of appeal that have higher authority than the Supreme Court, so-called, in spite of the designation "supreme." And as to the ultimate in legal decision it would seem that there should be a reformation in the titles of courts.

While the ticket speculation question has been tried at large in the newspapers, and in New York and elsewhere has figured also in the lower courts that deal with misdemeanors, there have been few decisions on the merits of the industry it represents in the courts of greater weight and dignity.

Thus this decision by the Supreme Court of Illinois will attract attention, inasmuch as it assumes definitely to determine the rights of those who deal in theatre tickets. The Illinois Legislature, acting chiefly on alleged abuses in theatre ticket traffic in Chicago, passed a law prohibiting this sort of speculation in that State. The Illinois Supreme Court now calls that law unconstitutional in a case that brings the enactment up for judicial review.

Moreover, this court holds that the sale of theatre tickets at a greater price than that printed on the face "is not injurious to the public health, morals, safety or general comfort of the public." The essence of the reason for this conclusion is found in the further declaration that "the buyer may purchase or not. He is under no compulsion."

Going still farther, and in line with other recent decisions, this court holds that the theatre is not like a public carrier which operates through a franchise; that it is under no obligation to perform its function continuously; and that it may sell tickets at any price it may see fit, or it may reject

tickets and collect coins at the door. In these and other terms it assumes practically that the theatre is a private enterprise.

In spite of these declarations as to the character of a theatre in its relation to the public, there are persons, among them lawyers of note—and judges originally were but lawyers—who contend that the license which a theatre is required to take out in order that it may do business is equivalent to a franchise, and that in many aspects the theatre is at least a semi-public institution. No ultimate court, it is believed, has yet passed upon this important question as to whether a theatre is strictly a private enterprise or one with certain obligations to the public whose officials grant it a license to operate. Some day, no doubt, all these questions will come before the ultimate legal tribunal for decision.

The traffic in theatre tickets by speculators is sometimes so violent in New York that it affects the safety, as it also must "the morals and general comfort" of that part of the public so unfortunate as to become involved in it. No staid and sober judge of methodical habit and peaceful environment can have much notion of its demoralizing activities here. And there are questions relating to it that cannot be embraced in a calm survey of the ethics of merchandising from a distance. Possibly some ultimate court, particularly informed as to influences and results beyond the mere intercourse of simple commerce may yet pass on this question also.

## LITTON'S PLEASANTRY.

WALKING one day through Leicester Square with a theatrical bookeller of Bow Street, London, Litton happened to mention casually that he was going to have tripe for dinner, a dish of which he was particularly fond. The bookeller, who hated it, said, "Tripe! Tripe! Tripe! How can you eat it?" That was enough for Litton. He stopped suddenly in the crowded thoroughfare in front of Leicester House, and holding the bookeller by the arm exclaimed in a loud voice:

"What, sir! Do you mean to assert that you don't like tripe?"

"Hush," muttered the bookeller, "don't talk so loud; people are staring at us."

"I ask you, sir," continued Litton in still louder tones, "do you not like tripe?"

"For heaven's sake hold your tongue!" cried the bookeller; "you'll have a crowd around us."

And naturally people began to stop and wonder what was the matter. This was exactly what Litton wanted, and again he shouted, "Do you mean to say you don't like tripe?"

The bookeller making a desperate effort broke from him and hurried in consternation through Cranbourne Alley, followed by Litton bawling after him, "There he goes! That's the man who doesn't like tripe!" to the immense amusement of the numerous pedestrians, many of whom recognized the popular comedian, till the horrified bookeller took to his heels and ran, as if for his life, up Long Acre into Bow Street, pursued to his very doorstep by a pack of young urchins who took up the cry, "There goes the man who doesn't like tripe!"

## ECCENTRIC ESTIMATES.

AT the conclusion of A Comparison Between the Two Stages is the following dialogue in Osberry's "Dramatic Biography":

R. Aye, but Powell—

C. Is an idle fellow, that neither minds his business nor remains quietly in any community.

R. But pray then, look of this side! there's Cliber, a poet and a fine actor.

C. And one that's always reaping at the success of others; and, upon the stage, makes all his fellow actors uneasy.

R. But Puckethman, the flower of—

C. Bartholomew fair, and the idol of the rabble; a fellow that overdoes everything and spoils many a part with his own stuff.

R. Oh, but Bullock—

C. Is the best comedian that has trod the stage since Nokes and Leigh, and a fellow that has a very humble opinion of himself.

## NIISED HIS OWN PLAY.

NICHOLAS PRADON, the French dramatist, with a well founded idea that nothing arouses applause at a theatre so much as any demonstration that has the appearance of spite or malice against the play or the players, thought him that he would enlist the sympathy of the audience by going in front and blasting his own play. He carried out this plan with such apparent vindictiveness that he fairly provoked the indignant anger of a neighbor, who offered some severe remonstrances upon the impropriety of his conduct. Pradon, delighted with the success of his manoeuvre, obstinately persevered in them until his expostulator, driven out of all endurance, turned upon him and belabored him soundly, thus satisfying the dramatist that his popularity was too secure to be affected by the spite of any cabal. The author at last got out of the hands of his own champion, and left the theatre confused but content.

## MOLIERE AS SANCHE PANZA.

THOUGH a man of so much wit, Moliere's deportment was serious, his manners grave and his taciturnity remarkable; yet, on the stage he performed many of the most farcical parts. One evening, having to personate Sancho Panza and enter riding on an ass, he mounted behind the scenes, waiting for his cue; but the ass, not understanding the prompter, would not wait, nor could Moliere hinder him from making his entrance. In vain did the distressed Sancho tug the halter; in vain he called to his favorite, Baron, and his maid servant, La Forest, to come to his assistance. Seeing her master on the crupper plying with all his might, the girl laughed so heartily that she had not the power to move, and Moliere was at last obliged to hold by the side reins and let the ass slip from under him and go forward to act as he pleased.

## PERSONAL.



LOFTUS.—Ocella Loftus is ill with the grip at her home in New York city. Miss Loftus will be in the support of Sam Bernard when he goes out under the Shubert management.

LOMBARD.—The report current last week that Louis Lombard had attempted suicide at his home in Lugano, Switzerland, has been emphatically denied by Mr. Lombard.

CHREATHAM.—Kitty Chreatham's annual holiday matinee of songs will be given at the Berkeley Theatre on Dec. 27, at 2.15 o'clock.

MACDONALD.—Christie MacDonald has been engaged for the principal role in Miss Hook of Holland, when the play is produced at the Criterion Theatre on Dec. 30.

RUSSELL.—Lillian Russell is planning to go to London in the Spring with her new play, Wildfire.

RITCHIE.—Adele Ritchie was taken ill with ptomaine poisoning at Sioux City, Ia., on Dec. 13, during the first act of Fascinating Flora. She was unable to resume her place in the company until the latter part of the week following.

BARRYMORE.—Ethel Barrymore and her company will arrive in New York to-day from New Orleans, to open to-morrow night at the Hudson Theatre.

TALLAFERRO.—It is announced that Mabel Tallaferra (Mrs. Frederick Thompson) will leave the stage at the end of the New York run of Polly of the Circus.

ADAMS.—Maude Adams has been invited by the Faculty of Arts and Sciences of Harvard University to give two performances in Saunders' Theatre next June. The first play to be given will be The Jesters.

SKINNER.—Otis Skinner, in The Honor of the Family, will follow Ethel Barrymore at the Hudson Theatre.

BOYCE.—Mary Frances Boyce, who has this season supplemented her good, active work of last season as a young player, by appearing as a figureante in When Knights Were Bold, in which minor place she has illustrated how definitely and attractively a figureante of unusual intelligence can contribute to an ensemble, will not go on the road with that company. Miss Boyce is considering an offer that may give her the opportunity and the prominence she deserves.

JANIS.—Elsie Janis and her company left New York last Friday for Chicago to open an engagement in The Hoyden this week.

GARDEN.—Mary Garden is ill at her home in Fifty-sixth Street with an attack of influenza and bronchitis. The production of Louise at the Manhattan Opera House has been postponed until her recovery.

GOODWIN.—Nat C. Goodwin will play a week's engagement in New York at the Grand Opera House, beginning on Jan. 6. His repertoire will consist of An American Citizen, When We Were Twenty-one, A Gilded Fool and In Missouri.

BONCI.—Alessandro Bonci, tenor with the Metropolitan Opera company, was taken ill with an attack of the grip Friday, after the first act of La Boheme.

DAVIDSON.—Dore Davidson, who is still playing Silas Hooper in The Earl of Pawtucket at The Playhouse, London, England, is taking a four-days' vacation between Dec. 20 and 25, spending that time in Paris, when he will visit some of the current successes, returning to the cast of The Earl of Pawtucket on Christmas Day, where he will continue throughout the run.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses for editors. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

G. A. Baker, New York City: Richard Mansfield died on Aug. 30, 1907.

Naz Johnson, New York city: For information regarding Charles A. Davis write W. T. Keough, New Star Theatre, New York.

H. Washington, D. C.: Industry and application will give you the same advantages in a theatrical firm as in any other business. You will have to accept an unimportant position at first and work your way up.

ARMSTRONG, McCook, Neb.: It would be better to send the complete play to a manager, but it is well to accompany it with a concise synopsis. Of course you should have your work copyrighted before submitting it prominently.

IRVING WALKER, New York: The Art World, published at Denver, Colo., is a translation of Dicks and Wolf, relating to the drama and opera. The New York Mirror, published in New York city, in German, devotes much space to the theatre.

B. E. B., St. Louis, Mo.: Several of the play agencies advertised in The Mirror handle exact sketches for vaudeville. They will take charge of the selling of your sketch to vaudeville performers, provided it has merit, and will care for all of the business connected with its sale. Sketches for two or three people are more in demand than those requiring a larger company, but four people in the cast is not a prohibitive number. The price of a sketch depends upon its quality and the popularity of the author.

## NEWS FROM ROME.

SOMETHING ABOUT ITALY'S YOUNGEST DRAMATIC AUTHOR, THOMAS MONICELLI.

Three New Plays Ready for the Stage—Before Love is a Continuation of Ibsen's, A Doll's House—Lopez's Whirlwind, and Golden's Campagna—Great Success—Edwin's Condition—A Black Ball Session.

(Special Correspondence of The Mirror.)

Rome, Dec. 16.—One of the youngest dramatic authors in Italy, at the present moment is Thomas Monicelli. He sprang into favor at a jump with his Vedova and his Vlandino, both of which are continuing to reap laurels wherever they are played, and he has three other plays ready to see the light. One of these is Before Love, another is Ibsen's, and the third is Ibsen's. One of Monicelli's many good qualities is his total lack of hypocrisy. He never tries to deceive his friends about his work, and never even refuses to read them to a friend when asked. Thus many of his friends are in possession of the plots of his plays, and it is from one of these that I have gained the following information:

Before Love is in three acts and is a kind of continuation of Ibsen's A Doll's House. In Monicelli's play, however, Nora left her husband and child to elope with a young lover twenty-five years before the action takes place. They lived together twenty years and had two children, a boy and a girl. Monicelli's drama begins with the death of both husband and lover, and the legitimate daughter, left alone in the world, appears before her mother. Hence discord ensues between the girl and her mother and half-brother and half-sister. Her presence in the family also causes friends to shun the home. Before she came Nora's irregular union might have been ignored, but it was impossible to ignore it after the arrival of her legitimate daughter. At last a crisis occurs between the girl and the other two children. The mother cannot bring peace between them, and when the girl asks her mother, "Why did you abandon me?" Nora cannot answer. In her despair the girl runs to a young fellow, a friend of her childhood, for protection. But he is no longer free. She accepts his "protection," however, and thus Nora's daughter renews her mother's destiny and in her turn becomes "an irregular."

The Ibsen is a picture of modern social and moral life, in the struggle between labor and capital, and this leads to a mother's problem, whether it is better to give birth to a future generation of starving men and women or to sacrifice them before they are born. The question is terrible, and the drama does not solve the "to be or not to be."

In Ibsen we have a social crisis of the old, placid Italian and peasant Italy. The old patriarchal economy gives place to a new economy, with new morals and customs. A peasant family of the old school is ruined by the introduction of modern machinery. The boys, once so peaceful, fight and hate each other, and the old father feels he is only a burden to his family and can only look on and sigh. He sees his native place become poorer and poorer. He sees young men corrupted in idleness and he sees girls grow old in vice without matrimony. He is a useless mouth to feed, and his sons make him feel it. No bitterness is spared him in the last act the place is becoming prosperous again, but the old patriarch is no longer there to enjoy this new and modern prosperity.

Another of Monicelli's plays is a representation of the Italian independence wars. But this is not yet finished.

I have a long list of other novelties—fortunately not all so unpleasant as Monicelli's plays. Bertolucci has given us Old Maid, showing all the most disagreeable features of old maids without any of their good qualities. Aurelia is the old maid, and she has a young niece, Alida, who is engaged to Victor Brandini. Unfortunately, the old maid is also in love with Victor, and does all she can to prevent the marriage. So while Victor is in Australia Aurelia compels Alida to accept the offer of an old man. But Victor returns in time to prevent the sacrifice, and all ends well for the young lovers. There is not much in this play, but it is clean, which so few Italian plays are.

Renunciation, by Tesini, is a stronger play, but it is not so clean. Here we have a man and wife, Tomia and Lucy, and an old friend of the family, Bepi, who, unknown to the husband, is the father of his daughter Angela. Tomia and Lucy have also a son, Henry by name, who is married, and his wife is clever enough to guess the guilty secret between Bepi and Lucy. It is proved, however, that Bepi has kept the family from ruin for the last twenty years, and all knowing this are silent. At last Bepi leaves the town and says good-bye to all the family that there may be no obstacle to Angela's marriage. The play was received very warmly.

The Shortest Way, by Perrig, is somewhat new in plot for Italy, where girls are still kept so much in subjection. Here we have a girl only sixteen years of age, who is desperately in love with a young man and goes to his rooms to offer herself as wife to him. She does this because she has heard of a widow having done exactly the same thing. Fortunately the young man is a good young man, and does not take undue advantage of either the widow or the girl, whom he eventually marries. This play was hissed; it did not appeal to Italian taste.

Unknown, a one-act play, by Moichino, is a play of tears. Every one weeps in it from beginning to end. A married woman begins by telling her mother that she once had a lover and a son, whom she abandoned. The mother weeps. At last the child is found and is given back to the mother, who weeps for joy. Her husband meanwhile rejects her, and she goes to live with her mother and child.

This is all the play, and yet Moichino is considered a good writer!

Lopez's Whirlwind is a great success. It is a drama of love and passion, over which passes a whirlwind which destroys the peace of every character in the play. The first act is relatively calm, but the others are fiery and even violent to extremes, and the last act is positively tragic. Such as it is, this work signs a new date in Lopez's and Lopez is one of Italy's best dramatic authors. The Whirlwind makes a sensation wherever it is played. It has not yet been given in Rome, therefore I cannot detail the plot.

One of the greatest treats of this month, however, is Golden's Campagna, given at the Guitino Theatre. The applause at the end of every act was enthusiastic and spontaneous, and at the end the name of Golden was cheered over and over again. The Campagna is one of those comedies which defy time, and yet it has no plot. It is only a succession of scenes representing human life. The Campagna is a little public place where all the people meet to talk, laugh, make love, play, quarrel, etc. It was first given in Venice in 1756, and is as fresh now as it was then. Golden, like Shakespeare, will live forever.

I am sorry to say that the great Salvini is ill, and his son writes that he is a very "impatient patient." He won't do anything the doctors advise. He has always enjoyed such robust health that he can't believe he requires doctoring. We are all praying for his restoration to health.

I rarely mention an Italian music hall, for there are very few things worth mentioning. But there is a turn at the Olympia here which is creating quite a sensation. In an immense cage which occupies the whole stage there are two magnificent lions that fight with their tamer, while Miss Rode does her exercises on an iron bar at the top of the cage. Mr. Wood keeps the animals at bay, sometimes with a whip and sometimes with a stick; and when these are broken he uses only his fists. When the fight is ended and Mr. Wood rushes off the infuriated animals dash themselves against iron bars, through which he has passed.

A Merry Christmas and a Happy New Year to THE DRAMATIC MIRROR and all concerned in it.

S. P. Q. E.



# THE USHER



Commenting on "a little four-line telegram, under a modest headline" chronicling an actor's benefit performance in Cleveland that added \$1,500 to the fund for the relief of the mine sufferers at Monongah, W. Va., the Chicago *Inter-Ocean* editorially says:

We have all seen such little telegrams before, and it has as often occurred to us, no doubt, that the actors of the country, who are constantly being solicited to give free services to such purposes as that named, and who are constantly consenting to give them, and who do not have to be asked the second time, and who always give generously of their talents and their time to every worthy cause, must be a very good-natured, warm-hearted, kindly, sympathetic class of people indeed.

And this is just what they are, and the opportunity of saying that this is just what they are gives the *Inter-Ocean* great pleasure, because it has been observing them in this connection for years, and it has never known of a single instance in which they have refused to respond or hesitated to respond to a cry for help, no matter from what direction it might come, and no matter for what sacrifices on their part it might call.

We have observed them in times of great public distress, as well as in times of great private anguish, volunteering relief, and we have known them repeatedly to give the relief while people in other walks of life were still discussing the easiest way of doing it.

It has come to be so common for the actors to be first in quick philanthropy, in mercy, in charity, that the rest of us have fallen largely into the habit of giving them the right of way.

Almost the first thing that suggests itself to most of us, when relief of general suffering becomes urgent, is that the actors shall be invited to give a benefit performance, and so naturally do the actors fall in with this idea that we do not notice, and they do not notice, that we often impose upon them duties which we should ourselves assume.

However this may be, the fact is that the actors of America deserve to be spoken of as a people who go about doing good, and doing it cheerfully, and doing it wholeheartedly, and doing it in such a way as to make those of us who are inclined to shirk our responsibilities and those of us who are inclined to be selfish often feel ashamed of ourselves.

This will be grateful for actors to read, because it is true and their due; and if a larger number of the influential newspapers of the country would once in a while make a like statement—which they easily might do, for they would be dealing with fact and paying proper tribute—the public would come more clearly to know the relation in which the actor stands habitually to the misfortunes of others.

In these matters the actor seldom gets due meed of praise and recognition, and often in his own misfortune he is slightly passed by.

The London *Evening Standard* and *St. James' Gazette* mildly assail "Gawain," the reliable and alert correspondent of *The Mirror* in London, for his recent objections urged in this journal against the proposed adoption by London managers of the *répétition générale*, or special performance to be witnessed by critics before the first public performance of a new play.

"Gawain" thought such performances in effect but dress rehearsals; said that some critics desired these opportunities because they found writing first-night notices a strain after seeing a first regular performance, and that those who did attend the *répétition générale* were inattentive; noted that greater dramatic critics than any now in action "wrote their notices hot and swift" after a first performance; argued that the *répétition générale* tended to make players at the first performance show that slackness that is almost inevitable upon a second appearance; and that certain critics, having sat through a special performance would only look in for a few minutes upon the regular representation of the play, even if they came at all, and thus could make no note of changes that always follow a performance like the *répétition générale*.

The *Standard-Gazette*, thereupon, points out that morning papers go to press nowadays much earlier than they did in the days of the older critics, thus greatly curtailing the time to write notices; holds that the audiences at the *répétitions générales* are just as keen as the ordinary first-night audience, and that the players are saved from the nerve-tearing fear that the "hooligan rowdies"—otherwise the bores—will make a disturbance at the end of the performance, and puts forward other and lesser reasons for the innovation.

Much can be said, no doubt, both for and against the *répétition générale*, which in Paris has become an institution, though there conditions are also different in other respects with the critics.

No doubt this system of special perform-

ances would make far more careful, more analytical, and therefore more just and reasonable criticisms in the morning papers than now obtain under the method of hurry.

Yet evening papers sometimes, with ample time, pay less serious, thorough and detailed attention to plays than their morning contemporaries, with whom minutes of time are precious in the short interval between a performance and press-time.

The ordinance passed by the Aldermen of New York permits "sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing," if such things do "not disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community."

Those who organize Sunday performances will find considerable latitude in this ordinance, while those who have attended and still wish to attend them will probably discover in future programmes entertainment of the sort they like, provided no new prohibition is developed on fresh premises.

The permission of "singing" in addition to "vocal and instrumental concerts," without definition, opens a wide door of possibility.

The whole matter, however, is in uncertain form, and there probably will be many controversies yet, with abundance of argument on both sides, before it is settled.

## SUNDAY ORDINANCE PASSED.

Board of Aldermen Held a Stormy Session and Near Arguments of Both Sides.

On Tuesday last, the New York Board of Aldermen again took up the question of Sunday amusements, and discussed the report of the Committee on Laws and Legislation, to which the matter had been referred. The report was in favor of the passage of Alderman Doull's resolution, framed with a view to allowing reasonable diversion on the first day of the week. After a rather heated debate, the ordinance was passed by a vote of 47 to 18. The Tammany members of the board voted solidly in favor of the ordinance, and were supported by a few of the Municipal Ownership men.

The ordinance as passed, a violation of which is punishable by a \$500 fine and the annulment of the manager's license, reads as follows: "It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public, in any building, garden, grounds, concert room or other room or place within the city of New York, the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength or any part or parts therein, or any circus, equestrian or dramatic performances or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers."

Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above-mentioned entertainments shall be given in such a manner as not to disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community.

The ordinance does not meet with the approval of the Interdenominational Committee of the Clergy of Greater New York for the Suppression of Sunday Vandeville, and after the meeting, Rev. F. M. Foster and Canon W. S. Chase, of Brooklyn, went to the office of Mayor McClellan to ask him to hold a public hearing on the question. The Mayor was not in, and the clergymen departed to consult about the matter. On Thursday, the Mayor signed the ordinance, after obtaining from the Corporation Counsel an opinion that the ordinance does not conflict with the Penal Code.

The vaudeville managers held a meeting on Thursday and decided to observe the strict letter of the law. The programme, it was agreed, would be of a quiet character, with none of the usual accompaniments of week-day vaudeville. The Yiddish theatres, at which plays were formerly given, will have to shift to some other form of entertainment, as the new law allows them no loophole by which they may be able to give plays under the name of concerts.

The West Side Young Men's Christian Association had made arrangements to give The Messiah at Carnegie Hall on Sunday afternoon, the admission being free, but on Thursday it was announced that the oratorio would not be given, as the leaders in the association feel that the body is unwilling to seem to question even the strictest interpretation of the law. Canon Chase, in an interview on Thursday, said that he and his associates will wait to see how the new law works before taking any further action.

All of the theatres at which concerts had been given in the past were reopened on Sunday. The attendance in the afternoon was extremely light, at some houses less than 100 people being present. The programmes were extremely tame as a rule and the spectators failed to catch, except when a comedian joked at the expense of Commissioner Bingham. Suitable acts were very scarce, and several performers profited by getting engagements at two or three houses. Motion pictures were not allowed, as the Corporation Counsel had declared against them, and even the Russian Play films at the Fifth Avenue had to be given under the protection of a temporary injunction obtained on Saturday night. Manager Dr. L. Robinson, of the Colonial, was summoned to court for showing stereopticon pictures in connection with a lecture on Panama, by John Floyd Hume, although May Irwin at the same house was allowed to sing coon songs and Valeska Surrait changed her costumes at the Victoria without molestation. Players like Robert Hilliard, shelved their sketches for the day and substituted recitations. Detectives were on hand at every theatre, but court proceedings were not hinted at, except in the case of Mr. Robinson. Several proprietors of motion picture places were arrested for showing films. Others substituted cheap musical and singing acts for the usual pictures and did a large business. The concerts at the two opera houses were well attended.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany the past week: The Swayne-Greene Theatrical Company (Inc.), New York; capital, \$25,000; directors, H. F. Swayne, C. T. Greene, and H. L. Roth, New York. Gaiety Theatre Company, New York; capital, \$500; directors, James Cochran, S. B. Howard, and J. D. Baker, New York. Moon-chenberg and Hertz Company, New York (theatre and railroad ticket envelopes); capital, \$20,000; directors, H. J. Hertz, New York; P. M. Wade, Brooklyn; Frederick Nlemeyer, Hoboken, N. J.

## MANFIELD ART SALE.

The collection of paintings, bric-a-bras, tapestries and antique furniture in the home of the late Richard Manfield, No. 316 Riverside Drive, will be sold early next month. The American Art Association has been authorized to make the sale. Mrs. Manfield has decided to make her home at Green Acres, near New London, Conn., estate, and for that reason will dispose of the contents of the house in New York city.

## CUBAN NEWS.

### MATTERS OF INTEREST IN HAVANA THIS MONTH.

Guerrero's Success at the Nacional—Tina di Lorenzo—Italian Opera Houses—A New Theatre and Club House Planned—Other News.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Dec. 6.—While an American company, that brought down by Raymond, enjoys the distinction of formally opening the season at the Nacional, the "temporada" of 1907 and 1908 was actually ushered in on Nov. 21, with the engagement of the Maria Guerrero and Fernando de Mendosa Dramatic company, with the presentation of *El Vergonzoso en Palencia*, by Tino de Molina. Maria Guerrero and her husband, Fernando de Mendosa, are considered today Spain's leading artists, and Sr. Mendosa is the only nobleman appearing on the Spanish stage. His title is Conde Fernando Diaz de Mendosa. The opening night brought out a distinguished and enthusiastic gathering, and, both artistically and financially, the engagement was a decided success. On last Monday, evening the company concluded its run with the presentation of José Echegaray's strong drama, *Mancha que Limpia*, which was specially written for Maria Guerrero. Echegaray, as is well known, is considered Spain's greatest living dramatist. Sr. Guerrero and Sr. Mendosa actually arose to do honor of dramatic grandeur, and at the final drop of the curtain the enthusiastic assemblage would not become satisfied until they had responded to some twelve curtain calls. Sr. Maria Candel, thought by many to be the best character artist on the Spanish stage; Felipe Carol, probably the best low comedian, and José Sanja, an excellent comic actor, gave capital support to the stars. In some roles, it is stated, Max Nordau believes Sr. Guerrero to surpass Madame Bernhardt.

Tina di Lorenzo opened the following evening over at the Payret to a large and cultured audience, using as her opening bill *Madre*, by Herman Sudermann. This young artist, considered the most beautiful on the Italian stage, immediately sprang into public favor and achieved a great triumph in the difficult role portrayed. Her leading man, Signor Carino, as Hefording was admirable, and the supporting company good. Wednesday evening Frau Frau was to have been the bill, but the performance was suspended on account of the indisposition of Sr. Di Lorenzo. La Ruffa, Zaza, La Dama Las Canallas, and Romeo y Julieta are underlined for the remainder of the week.

The Italian Opera company brought over by Lopez, Julian and Company was heard last night for the first time at the Nacional before a packed house in Verdi's *Aida*, one of the most favorite works here. If the truth must be told, the rendition of this difficult opera was somewhat of a disappointment, since more had been expected of the company. A second rendition will no doubt be a much better one. Signora Maria Giudice sang the title role, Signor Nicola Zerola that of Rhamades, Signor Vincenzo Ardito was Amosaro, the King of the Ethiopians, and Signora Linda Monti-Brunner the Amneris. Signor Arturo Rizzo was the King and Signor Luigi Lucenti, Remfia. Cav. Fulgenzio Guerrieri ably directed the orchestra.

Undoubtedly the most pleasing *Aida* ever heard in this city was that portrayed by Señora Rosalia Challa. Cuba's recognized representative prima donna. It seems that Sr. Challa has peculiar aptitudes for assuming a character of this nature, where so much dramatic feeling is expressed. The father of Sr. Challa was an officer of the Spanish navy, for some time in charge of the Arsenal here, but her mother is a Cuban lady yet living, residing at Ferrol, Spain. Yet Sr. Challa is intensely Cuban in sentiment. This, together with other reasons, and the fact that she was unhappily married to a foreigner, may to some extent intensify her feelings in her work, especially so in the rendition of the aria, "Patria Mia," and where her father, Amosaro,

the Ethiopian King, reminds her of her duty to her country.

To-night Lucia De Lammemoor to the bill, with Señora Bernice De Pascual as Lucia, who seems to be meeting with success. Though Madame De Pascual bears an Italian name she is an American and was formerly Miss Bernice James, of New York. She is said to be the pupil of Oscar Sangier, of the National Conservatory of Music. *Aida* will be repeated Sunday night, and for Monday *Tosca* is the bill.

The costumes, mountings, etc., used by the Guerrero-Mendosa company were magnificent, and gross receipts for the engagement were nearly \$80,000. Sr. Guerrero receiving about \$50,000 as her share. The gowns being used by Sr. Tina di Lorenzo are most exquisite and are being much commented on by the press and public.

Good business prevails around at the Alhau and the usual bill is being presented. Srta. Maria Conesa, who became a great favorite at this house, left some time since for Mexico, where she is reported to be duplicating success achieved here.

The Actualidades, the popular little playhouse of Sr. Eusebio Ascue, is drawing large houses nightly. La Carmela has finished her contract and La Bella Morita has returned. Others on the bill are Aurelia, La Sevillana, Louisa Marques, Pepita Jimenez, and Conchita Soler. Filas Monterde, who is said to be a dancer of some note, and Miguel Morales, have just arrived in the city and will make their debut within a day or so.

Up at the Marti cinematograph views are being given in "tandas" and at the end of each Lola Ricarte, Rosita Guerrero, and Madga Pani appear. A benefit performance was given at this theatre last evening in behalf of Guillermo V. Portela, a local newspaper man, who is at present in the United States in a sanitarium.

Dr. Saavero, the proprietor of the Payret Theatre, recently returned from an extended trip on account of his health. His son-in-law, Mr. Gilbert Pemberton, the manager of the theatre, is at present in the United States, identified, it is stated, in some way with the tour of Norvell, and during his absence the doctor is directing matters.

Conchita Davila, the young Spanish dancer, one of the best ever appearing in this city, is no longer pleasing her many admirers here, having retired from the stage. She is engaged to be married.

Srta. Maria Gloria Blaggi y Alonso mourns the loss of her mother. Srta. Blaggi, her father and brother, are now living in this city, having removed from their farm at Sta. Maria del Rosario. She has for the time being given up the idea of resuming her career in the United States.

Leoncavallo and his Italian Opera company are booked to appear at the Nacional in February. It is not known definitely at this time if John C. Fisher, who brought down an American company last year, will return this season or not. It was stated some months ago that he would.

As mentioned in a previous letter, Sr. Tomas Estrada Palma, the former President of the Cuban Republic, did not sign the bill passed by the Cuban Congress, authorizing the purchase of the Nacional Theatre, and later this old edifice was acquired by the Centro Gallego, a Spanish Club here, with a membership of something between 25,000 and 28,000. Sr. José Lopez Pares is the president of the association. Elaborate plans have been drawn for the erection of a new club house, including a theatre, which will surpass any in the city. The building will occupy an entire block, and the ceremonies will be laid on Sunday morning next with appropriate ceremonies. The management of the theatre now rests in Sr. Manuel Santeiro and Ramon Brunet. Sr. Ramon Gutierrez, the former manager, was for a while, after relinquishing control, treasurer of the city of Havana, and is now the general manager of the Compañia Cubana de Fiananza. He still takes a great interest in things theatrical, and it was through him and Sr. Consigli that Mañan Tina di Lorenzo was brought to Havana this season and Norvell last year.

Palatino Park was auspiciously opened a few weeks since. Manager Benson is again in charge, and has arranged for some good attractions. He anticipates a prosperous season.

To THE MIRROR and its many readers a most Merry Christmas and prosperous and Happy New Year.

J. ELLIS NORRIS.



Photo Otto Sarony Co., N. Y.

BERTHA KALICH AS MARTA, IN MARTA OF THE LOWLANDS.



TELEGRAPHIC NEWS  
CHICAGO  
Good Holiday Attractions—Miller and Anglin  
Draw Well—Notes.  
(Special to The Mirror.)

CHICAGO, Dec. 23.—Margaret Anglin, Henry Miller and The Great Divide proved a magnet for theatregoers could resist, and the Garrick was crowded at all performances last week. All the best seats were sold two weeks ahead. Professor Moody's great play was again proclaimed as great by the reviewers, and the brilliant acting of Miss Anglin and Mr. Miller was fully appreciated. Laura Hope Crews and Mrs. Thomas Whalen are admirable.

Francis Wilson is pleasing large audiences at Powers', but his vehicle for this season is not exciting undue enthusiasm.

The Follies of 1907 closed at the Illinois last week, with a record of big houses. Elsie Janis is the new attraction, with bright prospects for the holidays.

George Ade's Just Out of College at the Great Northern last week entertained the patrons unusually well. The play has sprouts of musical comedy now, with lyrics by Stanley Murphy and music by Frank Calahan.

The College Widow is keeping the Colonial filled with fine audiences.

Leah the Forsaken, by Adelaide Klein and the players' stock at the Temple, attracted wide attention. Miss Klein played with power and had good support. Though prepared on short notice, the bill having been suddenly changed from Lena Rivers to Leah, the production maintained the reputation of the Bush. Burton Nixon, representing Beulah Poynter, objected to the announced production of Lena Rivers. Business Manager A. H. Lewis has started legal action for damages against the play agent.

Hap Ward in the Christmas bill at the Great Northern. Two capacity houses welcomed him and Lucy Daly yesterday in Not Yet But Soon.

Manager Elizabeth Shober, of the College, had to recall James Durkin suddenly from his vacation. Guy Combs, who was to have played the lead in Woman Against Woman, was taken ill just before the opening and Durkin replaced him on short notice.

The end of vaudeville at the Auditorium will come Jan. 20, and the engagement of the San Carlo Opera company will follow. George Lederer explains that a scarcity of "big things" caused the closing of the vaudeville season at the Auditorium.

Manager David Weber, of the Columbus, has Lottie Williams this week, to be followed by The Ninety and Nine, Cole and Johnson, Eight Bella, Banker Thief and Girl and a return of The Smart Set in the order named.

Anthony Willis' play, The Lost Trail, gave satisfaction at the Columbus last week. Mr. Willis is with the production as manager.

Through Death Valley was one of the best attractions of the season at the Alhambra, keeping up the unusual record of attendance.

There will be a performance for the Chicago Chapter of the Actors' Church Alliance, by Donald Robertson and company Jan. 7. The bill will be Bjornstjerne's Sigurd Skende. Played for the first time here. The play will be given in Music Hall.

Otis Skinner will give a lecture at Music Hall Jan. 23 on "The Actors' Ethical Viewpoint." Percy Mackaye will give an address in the same place Jan. 2 on "The Playhouse and the Play."

J. D. Barton, formerly of this city, is in town looking after two of his firm's productions that are here.

There is a novel musical number in The Girl Question now, the bell number, opening the last act. Young women of the chorus seated at typewriters touch harmonized electric bells placed on the ceiling and walls, and thus play the melody.

Burns Mantle, for a number of years dramatic editor of the Inter-Ocean, has become dramatic critic of the Tribune, associated with Mr. Hubbard, who is also musical critic. The latter will, it is understood, devote more time to that part of his duties hereafter.

Manager Ivan Abramson, of the Italian Opera company, which is closing a long engagement at the International, has arranged a tour of fourteen weeks, to end with two weeks in New York in April.

Joseph Howard, who has bought the Askin-Singer interest in The Flower of the Ranch, in which he and Mabel Barrison have been starring, is reported to have arranged with B. C. Whitney to put the play on at the Whitney for an indefinite run.

Following The Man from Home, which moves over to the Chicago Opera House this week after three months of extraordinary success at the Studebaker, Kolb and Dill will begin an engagement in Lonesome Town to-night.

Broadway After Dark opened with the usual Academy capacity houses yesterday. The Child of the Regiment entertained two full houses at the Bijou.

A new Yiddish theatre with a stage twelve by sixteen feet and seven feet high was opened on Twelfth Street near Halsted last week. Plays will be given.

Dionizetti's Elisir of Love charmed a large audience at the International, with Emma Almeri as Adina, Mia Zarad as Gianetta, E. Torre as Nemorino, G. Zana as Des Grieux, A. Corradini as the doctor, and Fornari as the conductor.

Marie De Rohan, whose home is in this city and who has just returned from Europe, made her local debut in grand opera last week in Traviata and Faust. She was highly complimented by the critics.

Blanche Crozier, the new ingenue of the Bush Temple Stock, makes her first appearance this week in Moths. Mary Hill also will make her first appearance with this stock this week.

Panama, the new production at the Pekin, is running smoothly. It is one of the most ambitious pieces Manager Mott has attempted. The book is by Marion A. Brooks and Charles A. Hunter, and the music by J. T. Brynna and H. L. Freeman. There are fifteen numbers.

The bills this week: Grand Opera House, Eleanor Robson in Salome Jane; Powers', Francis Wilson; Chicago Opera House, The Man from Home; Studebaker, Kolb and Dill in Lonesome Town; Colonial, The Merry Widow; Garrick, Margaret Anglin and Henry Miller in The Great Divide; Illinois, Elsie Janis in The Hoyden; Bush Temple, Moths; Great Northern, Hap Ward; Whitney, A Knight for a Day; La Salle, The Girl Question; College, Cricket on the Hearth; People's, The Night Before Christmas; Marlowe, Stranger in a Strange Land; McVickers, In Old Kentucky; Bijou, Child of the Regiment; Columbus, Lottie Williams; Alhambra, Conquest 999; Academy, Broadway After Dark; Criterion, Through Death Valley; International, Italian Grand Opera company.

Joseph Sheehan, the tenor, will be heard in a song recital at Music Hall, Dec. 29.

Erna Kendall will come to the Grand, Jan. 3, and Mrs. Patrick Campbell to the Garrick, Jan. 3.

Oris Colborn.

BALTIMORE  
Mrs. Wiggs at Ford's—Gus and Max Rogers  
—Stewart Opera Company—Notes.  
(Special to The Mirror.)

BALTIMORE, Dec. 23.—Mrs. Wiggs of the Calhoun Patch, with Blanche Channon as Mrs. Wiggs, plays a return engagement at Ford's. Though the comedy has been seen here several times before, it was well received. Next week, Ford's will have the American premiere of the London success, Irene Wycherley. Viola Allen will play the part of Irene. Following Irene Wycherley, Ford's will in The Chorus Lady will come to Ford's, after which Chauncey Olcott.

Gus and Max Rogers are at the Academy in their musical comedy. The Rogers Brothers in Panama. Next week Mary Manning will return

to the Academy in Rida Johnson Young's play, Glorious Betsy. Following her Lillian Russell will come in Wildfire then Julia Marlowe in Gloria.

Owing to its success Mortimer M. Thaler's Wild Woman and Song remains at the Auditorium for a second week. The Cat and the Fiddle will follow.

A Race Across the Continent is the offering this week at the Holiday. The excitement proves attractive to the patrons of this popular priced house. Next week, The Cowboy and the Squaw.

The Stewart Opera company began its season at Alhambra to-night, when Anna Lichter was heard in The Pirates of Penzance. Among the other singers are William G. Stewart, Patsy Ripple, John R. Phillips, Huntington May, Herbert Saling, Arthur Wooley, Marie Morgan, Mattie Fox, Jennie Irwin, and Marie Oliver. Pinafore will be presented next week.

Kidnapped for Revenge, with Will H. Vedder as the hero, holds the stage at Blaney's, where at the close of the week it will give place to Young Buffalo in King of the Wild West.

The Kachet Quince played a most satisfying program on Friday afternoon at the Feshoby.

The Van Den Berg English Grand Opera company began an engagement at the Lyric, opening this evening in Rigoletto. Joseph F. Sheehan, Billy Barnato, and Homer Lind are in the company.

The German Opera company of Philadelphia will be heard at the Lyric beginning Jan. 3.

HAROLD RUTLEDGE.

BOSTON  
Cheer, Boys, Cheer—N. C. Goodwin—Opera  
at Two Houses—Other Items of Interest.  
(Special to The Mirror.)

BOSTON, Dec. 23.—It remained for Lindsay Morrison's stock company at the Boston to give the distinct international novelty of the week in town. Many times in the past Cheer, Boys, Cheer, has come near American presentation, but at last it is here, and upon the stage where the Soudan and so many others of the Drury Lane spectacular plays were in the past.

The cast was: Lady Hilary, Eleanor Gordon; Lady Lighted, Lucille La Verne; La Verne; Kibby Parker, Mary Sanders; Mrs. Cholmondeley, Rose Morrison; Mrs. Verity, Laura McVickers; Blanche Lindsey, Ethel Terry; the Marquis de Chepout, Walter Walker; Lord Archibald Keesteven, Theodore Friebeus; George Hilary, Wilson Melrose; Reginald FitzDavis, Thomas MacLarnie; Wolf Melkstein, Otis Thayer; Oliver C. Brown, Donald Meek; Cyrus Trueman, Frederick Murray; the Rev. Mr. Nugent, William Hanson; Sir Hilary Beshaw, John Meehan; a trooper, Thomas Brown; a footman, William Hanson; "Scout" Forbes, John Meehan.

There is no question about the strength of many of the scenes of this British thriller, with its drive in Rotten Row, its troupe of cavalry, its episode in Matabele Land, with the last stand in defense of the mines and all the rest. The full capacity of the great stage of the Boston was used, and all the members of the company added new honors to those already won. The chief innovation was the first appearance here of Ethel Grey Terry, the clever young daughter of Lillian Lawrence.

Nat C. Goodwin opened a week of repertoire at the Hollis to close his engagement, and began with An American Citizen, one of his best productions. The chief feature of the week will be the first presentation upon any stage of The Master Hand, by Carroll Fleming and Florence Miller, which will have three performances from Dec. 27 to end of the season.

This is the closing week of the stay of the San Carlo Opera company at the Majestic, where large audiences have prevailed all the while. Some performances have been ragged in ensemble and others thoroughly excellent. The chief individual successes have been won by Crastantino, Maurel, Noria, and Nielsen, although illness has hampered the clever American singer somewhat.

The Barber of Seville was the bill to-night, for the first time this engagement.

The Castle Square, too, is having its grand opera matinees, for the revival of Verdi's Un Ballo in Maschera, long unacted here, gives a genuine innovation. Madame Noldi and Sig. Alberti head the contingent, which will be replaced in mid-week by the lighter opera forces in a revival of The Mikado, which will certainly be contrast enough to satisfy the most fastidious of taste.

George Tallman is to have the next testimonial. From the interest in the opening of the engagement, a big fortune has been assured to Lew Dockstader and his forces at the Globe. Surely this is a contrast to Strongheart and his football players.

This is the last week of the engagement of The Hypocrites at the Park.

The Mad Mill will stay into the New Year at the Colonial.

It's Never Too Late to Mend, a new melodrama and not the old-time play of the same name, is the sensational offering of the week at the Grand Opera House.

The Bandit King at the Bowdoin Square this week brings two important members to the stock company. Arthur Maitland, the new leading man, proved a valuable addition to the company. While May Abbey was a decidedly vivacious southerner.

Corinne, her first engagement here in two years, is the chief attraction of the week at Keith's, dividing honors with Polly Pickle's Fats. Alec Hurley in his picture of coster life in London, remains another week at the Orpheum.

Suzanne Adams remains another week at the Tremont to give a grand opera touch to advanced vaudeville.

Phil Sheridan's City Sports company is the magnet at the Lyric this week.

The Merry Maidens Burlesques and a house olio divide honors at the Howard Athenaeum.

The Cherry Blossoms are at the Columbia this week and the Mardi Gras Beauties at the Palace.

The advanced vaudeville remains at the Tremont only a fortnight longer, and then the house goes over to the control of Charles Frohman, Rich and Harris. The policy will return to the legitimate, and John B. Schofield will remain as manager. The first attraction will be Tom Jones, followed by The Man of the Hour and ultimately by The Merry Widow, although it now looks as if that might not be before late Spring, which would mean a Summer run here.

Frank Carlos Griffith took advantage of the time while Mrs. Pike was rehearsing Roomers-helm to take a brief vacation at his home in this city, and was a victim of the grip a good share of the time, but has now recovered.

Boyd Putnam, the leading man with Lillian Russell, had a narrow escape from death in the fire at the Salem Club in that city, Dec. 21. He was playing there and was put up at the club, which caught fire in the middle of the night. It was a famous historic mansion in the city of the witches.

Hattie Williams' mother has lost in her plucky fight with the South Boston politicians, who covered her little house when she kept school and who leaned it over her head. The last court decision was against her.

The boys of Boston College had their Shakespearean production of the year last week, with Henry IV chosen as the play.

Lucille La Verne, of the stock company at the Boston, went to visit the High School at Brookline the other day, and quite unexpectedly she was pressed into service to coach some of the scholars in a little play which they are to give. They made great progress with their impromptu teacher.

Elsie Janis has been transferred to the Park to take the time which had been booked for The Man of the Hour.

Dennan Thompson was in a railroad wreck last week while on his way from this city to his old home in Swansy, but he was unhurt. Despite reports to the contrary, he will not spend the Winter in a Boston hotel for some time, but has opened his old home with his two sisters, who have closed their own homes.

Mary Young Crane and Grace Atwell Mordant poured at the reception, which the Professional

Woman's Club and Mrs. Nellie Matthews Horne gave at the Oxford last week.

Mrs. Elizabeth Agnes Phinney, wife of the proprietor of the Langham, where so many professional people stop while in Boston, died last week of the East for the Monmouth sufferers netted over fifteen hundred dollars.

Notwithstanding the near approach of Christmas, Williams and Walker in Sandara Land at the Walnut last week had one of the best engagements of the season.

Father and the Boys proved by far the most popular play Wm. H. Crane has presented here since David Harum.

H. A. BURTON.

PHILADELPHIA  
New Plays to Be Produced—Good Attractions  
for the Week—News Items.  
(Special to The Mirror.)

PHILADELPHIA, Dec. 23.—A splendid list of new attractions are the offerings for Christmas week, which promises improved patronage.

John Drew, supported by Billie Burke and competent cast, inaugurated a three week's term this evening at the Broad Street Theatre with his latest comedy, entitled My Wife. He was welcomed by a large, representative audience. William Gillette's Last Little Affair at Boyd's, Jan. 13.

Classmates, with Robert Edeson, is at the Chestnut Street Opera House, with a very strong play that appeals to the best class of theatre-goers. During Mr. Edeson's second and last week he will appear in a new play, The Sinner. Great preparations are being made for the first American performance of The Waltons here Jan. 6. It will run two weeks and from here will go to New York city for the balance of the season.

Adelphi Theatre closed this and to-morrow evening preparing for a new comedy by James B. Fagan, entitled Gloria, to be produced for the first time on any stage on Christmas night, with Julia Marlowe in the star role. Miss Marlowe will be followed by The House of a Thousand Candles, with E. M. Holland, Jan. 6.

Diogenes, the Christmas and New Year's attraction at the Garrick Theatre, opening this evening to large and exceedingly enthusiastic audience. The first-class company is headed by Grace George and Frank Worthington. Eleanor Robson in Salome Jane follows Jan. 6 for two weeks.

This is the second and final week of E. H. Sothern at the Lyric Theatre, appearing in four popular plays—Hamlet, If I Were King, The Fool Hath Said There is No God, and Lord Dunsinore. The San Carlo Grand Opera company, with Henry Russell, director, follows Dec. 30 for one week with a big array of artists.

The annual engagement at the Walnut Street Theatre Christmas and New Year's week of Chauncey Olcott in O'Neill of Derry.

This is the final week of Advanced Vaudeville at the Forrest Theatre and the management reverts back to Nixon and Zimmerman, who open the season Dec. 30 with The Follies of 1907, to be followed by The Round Up Feb. 10. Samuel F. Nixon will personally manage the Forrest Theatre and make it his headquarters.

The Rose of the Rancho, with Frances Starr and the original company, is a January attraction at the new Lyric Theatre.

The Orpheum Stock company at the Chestnut Street Theatre is a genuine success, and the weekly change of attractions, staging and presentation of same is a surprise to our theatre-goers, as they equal any \$1.50 offering. Charles Balsar is a new and valued addition to the company. Tribby this week, opening to crowded houses. Lillian Lawrence in the title role. A Temperance Town week Dec. 30.

Simple Simon Simple is in its second and last week at the Park Theatre to splendid business, and moves over to the People's Theatre for New Year's week. Buster Brown comes to the Park Dec. 30.

The Wizard of Oz at the Grand Opera House, with George Stone, James Van Dipsa, Dorothy Gale, Minerva Coverdale and a clever cast of entertainers, is a big offering at popular prices. The Rays in King Casey follow, Dec. 30.

Laura Bert and Henry Stanford, the stars, aided by a competent cast, in The Walls of Jericho, for the first time here at popular prices, attracting a big house this evening at the Grand Avenue Theatre. Joseph Horth in Our Friend Fritz, Dec. 30, for the week.

The National Theatre has a new show and a good Christmas offering in The Card King of the Klondike, Race Across the Continent, Dec. 30.

The Mayor of Langhland, with Tom Winter, serves the patrons of the People's Theatre this week to an entertainment that pleases and gives satisfaction. Simple Simon Simple comes here week of Dec. 30.

Blaney's Arch Street Theatre: The Outlaw's Christmas is well received on opening. Business always good. The Rocky Mountain Express Dec. 30.

Middletown and Barber's Stock company at Forepaugh's Theatre appear in The Power Behind the Throne, a powerful drama based on Schiller's Kabale und Liebe, excellently acted, well staged and highly appreciated. The Sporting Duchess, week of Dec. 30.

Darry and Speck's Stock company at the Standard Theatre present Kremer's thriller, A Desperate Chance. Behind the Mask, programme week Dec. 30.

Heart's Kensington Theatre: Marion Ballou in The Organ Grinder, under regime of B. E. Forrester, a good card house far west and profitable patronage. A Fighting Chance, Dec. 30.

Empire Theatre, Frankfurt: Stanford and Western's Stock company in Dangers of Paris and The Gunner's Mate, each three nights. The new management are working hard and deserve their success.

The annual inspection of our theatres by the Fire Bureau officials has just been completed, and everything reported in excellent condition, against fire panics and regulations regarding fire escapes strictly observed.

The members of the B. F. O. Elks of this city gave an entertainment Dec. 19 at the La La Temple, the receipts of which netted \$1,500. This will be distributed in the shape of useful presents to poor children from their Home on Arch Street, Christmas Day.

The German Theatre Stock company in Max and Moritz, Roccacino, The Rat, and Gipsy Baron. Rendered in first-class manner to good, appreciative audiences.

Dumont's Minstrels, at the Eleventh Street Opera House, in their glory. The Christmas Tree, Al. Rayno's building, Fox and Ward's Frenzied Finance, and Mrs. Wiggs of the Calhoun Patch to crowded houses, and they deserve it.

At the Academy of Music the Metropolitan Opera company give no performance this week. Barber of Seville Dec. 31.

R. PENNINGTON.

WASHINGTON  
Miss Hook of Holland—The Squaw Man—  
Death of Henry A. Sauter—Notes.  
(Special to The Mirror.)

WASHINGTON, Dec. 23.—At the Columbia Theatre to-night Miss Hook of Holland receives its first American presentation before a crowded house. The production, which is termed a Dutch musical incident, now in the height of an extended London engagement, is by Paul Rubens and Anton Hargan. It met with a most flattering reception. Al. Leach is a decided success in the leading comedy role. He is a quaint and far-reaching comedian, whose methods are irresistible. Other solid successes were made by Christie Macdonald, George Caine, Bertram Wallis, John McCloskey, Florence Nash, Richard L. Lee, and Halina Mestya. Next week, Mrs. Wiggs of the Calhoun Patch.

At the National Theatre, the Christmas offering is William Faversham in The Squaw Man, who scores strongly on the commencement of the week's engagement to a crowded house to-night. Next week, Sam Burnard in The Nick Mr. Huggett.

Mary Manning in Glorious Betsy opens to a large and distinguished audience at the Belmont

last week. The former resumes its tour at Col umbus to-night.

Ramsay Morris' successful melodrama, The Ninety and Nine is drawing well at the Lyceum. The benefit at the Lyric last week under the auspices of the East for the Monmouth sufferers netted over fifteen hundred dollars.

Notwithstanding the near approach of Christmas, Williams and Walker in Sandara Land at the Walnut last week had one of the best engagements of the season.

Father and the Boys proved by far the most popular play Wm. H. Crane has presented here since David Harum.

H. A. BURTON.

ST. LOUIS  
Large Advance Sales—A Yankee Tourist—  
The Lion and the Mouse—News.  
(Special to The Mirror.)

ST. LOUIS, Dec. 23.—This city undoubtedly be a record-breaking week in this city as far as the theatrical business is concerned. The advance sales for all the attractions have been terrific according to the various managers, and every house where a play was on view last night was literally packed to the doors.

A Yankee Tourist, a musical comedy by Richard Harding Davis and Alfred G. Robyn, the latter of St. Louis, was the piece which served to delight the patrons of the Century. Mr. Hitchcock, who has the leading role, is seen in a part that fits him like a glove, while his wife, Flora Zabelle, is also seen to advantage.

The Olympic's offering last night was Charles Klein's famous play, The Lion and the Mouse. Oliver Doud Byron, father of Arthur Byron, made an excellent impression as Ready Money Ryder, a role created by his son. Richard Carle, in The Spring Chicken, did a tremendous business at this house last week.

Kellar, assisted by Howard Thurston, one of the most competent of the younger illusionists, was the attraction which delighted two large audiences at the Grand yesterday. The leading act this year, which is called The Specter Cabinet, is very baffling indeed.

Billy the Kid is the Christmas offering at the Imperial. It started a week's engagement yesterday afternoon which taxed the capacity of this house. Joseph Santley, who used to be one of the phenomenal boy actors and who has developed into a player of mature methods, has the leading role. A love story without any sensations in the theme of the play.

Fallen by the Wayside was the thrill which delighted the clientele of Harlin's yesterday. A story of the theatrical profession in New York is skillfully told, a chorus girl being the central character. Lella Shaw is the leading performer.

The Colonial Belles, presenting An Afternoon at the Races and It Happened in Paris, came to the Standard yesterday and played to two good crowds.

Sam C. Scribner's Big Show forced Manager Crawford, of the Gayety, to hang up the B. R. O. sign on two occasions yesterday.

Charles Van Studdiford, husband of the actress, has applied for a discharge from bankruptcy.

J. G. T. SPINK.

CINCINNATI  
Fifty Miles from Boston—E. M. Holland—  
Stock Notes—News Items.  
(Special to The Mirror.)

CINCINNATI, Dec. 23.—George M. Cohan's productions are much in evidence here this week. His Fifty Miles from Boston opened at the Grand to-night before a goodly audience, with Edna Wallace Hower, Laurence Wheat and Emma Janvier in the principal roles. Loren Grims, a Cincinnati boy who is doing well with a good part, was also warmly received by his many admirers. The Walnut has also a Cohan show in The Honey-mooners, which had its first local hearing at yesterday's matinee, and was well liked by a big audience. Kellar and Thurston, the magicians, follow.

E. M. Holland began his first stellar engagement here in many years at the Lyric last night in James K. Hackett's production of The House of a Thousand Candles. He had able support from Mabel Rootstock, Stephen Gratton and Mary Elizabeth Forbes in the principal roles, and the piece made a decidedly favorable impression. Bertha Kallich next week. Henry Miller and Margaret Anglin Jan. 6.

Qua Padis, adequately staged and acted, is a tremendous undertaking for a stock company, but the Forepaugh players are acquiring themselves of their task handsomely at the Olympic this week. Alive of Old Vincennes next.

The German company gave two performances at the Grand yesterday to holiday crowds. Schneewittchen was the bill at the matinee and Die Wilde Katze in the evening.

Charles E. Blaney's newest play, From Sing Sing to Liberty, with Cuming the jail breaker heavily featured, will prove a splendid holiday attraction at Boyd's.

Proceedings were begun last week to sell the lease of Robinson's, which had been given for twenty-one weeks to parties who afterward defaulted, and the Robinson heirs will soon again be in possession of their property. It is not known whether they intend to reopen the house this season.

The companies playing The Right of Way and The House of a Thousand Candles told of how



Theatre, where again this most popular star and attractive play maker a strong success. Next week, E. M. Holland in *The House of a Thousand Candles*. Other attractions to follow include Julia Marlowe in *Gloria*, the San Carlo Grand Opera company, Margaret Anglin and Henry Miller in *The Great Divide*, Mrs. Fiske in *Reveries*, Bertha Kalich in *Marta* of the Lowlands, and Frances Starr in *The Rose of the South*.

Edith Browning as Edna, *The Pretty Typewriter*, in H. W. Wood's melodrama of that name, crowds the Academy Theatre to the doors. Next week, the Russell Brothers in *The Hired Girl's Millions*.

The Majestic Theatre presents the Howard Hall amusement company's *The Boy and the Boodle* with George Grey and Louise Horner. Next week, Belle Jannette in *A Child Shall Lead Them*.

Henry A. Bauer for the past thirty-five years master carpenter of the New National Theatre, died at his home in Washington Friday, Dec. 20, after a long illness. He was seventy-three years old. Although incapacitated for active duty for a long period, Mr. Bauer was the recipient through the kindness of Manager W. H. Hapley of his weekly pay envelope to the end. He was a member of many fraternal orders.

The bill at Chase's Theatre week of Dec. 23 presents *Via Irvia* in Mrs. Fiske's *Caravan*. The Three Lightnings, Mr. and Mrs. George Crane, Alf Grant, and Ethel Hoag, Hal Merritt and Carletta.

Al Reeves' show is at the Gayety Dec. 23, followed by Fred Irwin's big show, with the Empire Burlesques at the Lyceum, followed by Miss New York, Jr.

## PITTSBURGH

### Follies of 1907—Managers' Association Elects Officers—New Manager for Gayety.

(Special to The Mirror.)

PITTSBURGH, Dec. 23.—The Christmas shopping during the past week detracted from all of the local theatres, and the result will, no doubt, be the same for the first part of this week.

The Nixon has a hodge-podge sort of entertainment called *Follies of 1907*, lavishly staged, and the large company includes a number of well-known players—Bickel and Watson, Nora Bayes, Grace La Rue, Anabelle Whitford, Frank Mayne, Lillian Lee, Grace Leigh, and Miss Daisie. The Rogers Brothers in *Panama and Fritz Schaff* in *Mile*, Modiste follow.

The colored people hereabouts are in their glory, as Williams and Walker are at the Bijou in *Bandanna Land*, and of course there are many "white folks" who enjoy these clever comedians and who formed the larger part of the audiences to-day. Next week, *The Great Express Robbery*.

Buster Brown, played by Jimmy Brown, promises to attract very large audiences this week at the Alvin, and matinees will be given daily. Mary Jane has been added to the cast, while Tige and the others are still in it, and all entertained large audiences to-day. Underlined are *Beniah Poynter* in *Lena Rivers*, *At Yale*, *His Last Dollar*, and *The Old Homestead*.

Blaney's Empire has *Young Buffalo* in *King of the Wild West*, and to-day's audiences, especially those in the gallery, seemed to be pleased with this Wild West thriller. *Kidnapped for Revenge* next week.

Graft is the name of the offering at the Duquesne. Following: *Mary Shaw* in *Candida*, *Ghost*, and *Mrs. Warren's Profession*.

The Behman Show is a good entertainment of its kind and held the attention of the large audiences to-day. Al Reeves and company next week.

The Academy offers *Miss New York, Jr.*, and had its customary large audiences to-day.

F. J. McNulty, part owner of the Bijou, who died of heart failure in Philadelphia, was interred in this city on last Monday.

Thomas F. Kirk, Jr., was elected president; N. C. Wagner, vice-president, and W. B. Merrill, re-elected secretary and treasurer, of the Pittsburgh Theatrical Managers' Association at a recent meeting. The annual banquet will be held on the night of Jan. 1, and several well-known public speakers are trying to be secured for the event.

Dausbach and the New York Symphony Orchestra will be at the Exposition Music Hall for two concerts on New Year's Day.

James H. Browne, who has been representing E. D. Stair's interests in Chicago for several years, is now the manager of the Gayety here, succeeding James E. Orr, resigned. Joseph Zimmerman has been made the treasurer, succeeding Mr. Orr's brother-in-law, also resigned.

A Happy and Prosperous New Year to all!

ALBERT S. L. HAWES.

### OFF FOR AUSTRALIA.

Dudley Clinton, who played the Rev. Mathew Phillimore in *The New York Idea* with Mrs. Fiske all last season, sailed from New York on Saturday for Australia, en route for Australia, under contract to J. C. Williamson.

It was Mr. Williamson's wish that Mr. Clinton should leave immediately via Vancouver, but business of a private nature in London necessitating his personal attention, Mr. Williamson very kindly arranged accordingly, and all being well, Mr. Clinton will arrive in Sydney the middle of next February and will commence his engagement the first week in March, after journeying a distance of 15,000 miles in six weeks.

This will be Mr. Clinton's second visit to the Antipodes, he having made a very popular success under George Munro's management in 1904-5, notably as *Edward Ransay* in *In the Bishop's Carriage* and as Dr. Jittner in *Old Heidelberg*, a part he had previously played in England.

It may be interesting to note that since Mr. Clinton's arrival in the United States with George Munro and Nellie Stewart's *Breat Hell of Old Drury* company in January, 1906, he has traversed the continent professionally from Chicago to New York three times, has played in thirty-five States of the Union, three months' season on Broadway with Mrs. Fiske, and in addition has performed as far north as Edmonton in Canada. His friends wish him bon voyage.

### MORE KANSAS CITY ARRESTS.

The Kansas City authorities last week continued to indict people charged with violations of the Sunday law. As usual, a large number of actors and actresses were on the list, and all were held in \$2000 bail. There are now hundreds of people under indictment. The trial of the first case is set for Jan. 7. Among the people concerned last week were the members of the Painting the Town, Colonial Belles, and My Dixie Girl companies, and the performers at all of the vaudeville houses.

### BIDE-A-WEE NONE BENEFIT.

A large number of people attended the Christmas matinee for the benefit of the Bide-a-Wee Home for Animals at the Waldorf-Astoria on the afternoon of Dec. 16. Elsie Janis and Joseph Cawthorne gave performances and there was music and monologues by Edith Clive Ford, Robert Craig Campbell, Grace and Frances Hoyt, Arthur Vioria, and Arthur Stanford. The Bide-a-Wee provides a temporary home for animals whose owners might otherwise turn them into the street.

### PARENTS OF GUS AND MAX CELEBRATE.

Mr. and Mrs. Morris Rogers, parents of Gus and Max Rogers, celebrated their golden wedding anniversary on Dec. 15. The celebration was held at Lottie Hall in west Eighty-third Street, New York, and was attended by nearly all the children and grandchildren. A second marriage ceremony was performed by the Rev. Dr. Light. Mr. and Mrs. Rogers were married at Newstead, Eng., on Dec. 15, 1857. They have both passed their seventieth year, but Mrs. Rogers is six months her husband's junior.

### AT THE TWO OPERA HOUSES.

At the Manhattan Opera House on Monday night, Dec. 9, the first double bill of the season was given. The first bill was *La Navarraise*, by Massenet, sung by the following cast: Miss Gertrude-Beauchamp as Anita, M. Dalmonte as Aragui, M. Arimondi as Garrido, M. Mugnos as Ramiglo, M. Crabbe as Ramon, and M. Glanville-Galetti as Bustamante. The cast of the second bill, *I Pagliacci*, was as follows: Miss Zeppilli as Nedda, M. Bassi as Canio, Massenet as Tonio, M. Crabbe as Silvio, and M. Venturini as Arlecchino.

On Wednesday night, Dec. 11, Verdi's *Ernani* was given for the first time at the Manhattan Opera House. The cast was as follows: Madame Giannina Russ as Elvira, M. Bassi as Ernani, M. Ancon as Don Carlos, M. Arimondi as de Silva, M. Venturini as Don Ricardo, M. Benaglia as Inigo, and Madame Zaccaria as Giovanna. M. Attilio Parelli conducted. Friday evening, Dec. 13, *Thais* was repeated. On Saturday afternoon, Monday night's performance was repeated, and Saturday night *La Gioconda*.

Beginning Monday night, Dec. 16, Carmen was given; Wednesday evening, Dec. 18, *La Navarraise*; and Friday evening, Dec. 20, *La Navarraise*. Saturday afternoon, Dec. 21, *Faust*, and Saturday evening, *The Tales of Hoffman*.

At the Metropolitan Opera House the bill for the week beginning Dec. 9 was as follows: Monday night, *Medea*, with Miss Geraldine Farrar as Medea, and M. Chappell as Jason in the title part. Wednesday the second performance of *Macbeth* was given. Thursday night *Il Barbiere di Siviglia* was given. Friday night, Dec. 13, *The Flying Dutchman* was the bill. Saturday night, Dec. 14, *Madam Butterfly* had its first performance of the season. Monday evening, Dec. 16, *The Barber of Seville* was given. Wednesday evening, Dec. 18, *Lohengrin* was performed. Thursday evening, Dec. 19, *Fedora* was given for the first time this season. Friday evening, Dec. 20, *La Boheme* was the bill. Saturday afternoon, Dec. 21, *Tosca* was given, and in the evening *The Flying Dutchman* was repeated.

Next week the bill will be as follows at the two houses:

Monday, Dec. 23, evening, Manhattan, *The Damnation of Faust*. Metropolitan, evening, *Fedora*.

Wednesday, Dec. 25, afternoon, Manhattan, *The Tales of Hoffman*; evening, *Aida*. Metropolitan, afternoon, *Ernani* and *Gretel*; evening, *The Barber of Seville*.

Thursday, Dec. 26, evening, Manhattan, *Pagliacci* and *La Navarraise*. Metropolitan, evening, *Ilia*.

Friday, Dec. 27, evening, Metropolitan, *Die Meistersinger*.

Saturday, Dec. 28, afternoon, Manhattan, *Don Giovanni*; evening, *Ernani*. Metropolitan, afternoon, *Marta*; evening, *Medea*.

### MRS. FISKE IN ROSMERHOLM.

No appearance of Mrs. Fiske in the recent years during which her successive originations have added to the modern drama series of characters representing the human condition, a versatile and unique dramatic genius has attracted wider attention or inspired a more legitimate curiosity than now attach to her forthcoming assumption of the role of Rebecca West in Ibsen's great drama, *Rosmerholm*. Although this play has been seen in various European cities, its chief actor abroad being Eleanor Duse, this will be its first adequate representation in English. Bringing to all the characters the illustration of which she undertakes, that analysis which has made her impersonations famous, Mrs. Fiske has had the role of Rebecca West in study for several years, and her past achievements promise an interpretation of this fascinating and difficult character in line with the best of her work and illuminative in a high degree. One cannot read this remarkable play without a wish for its representation on the stage in the best possible circumstances; and that such a representation will now be made seems clear, for beyond the promise of Mrs. Fiske in the chief role there is assurance of a production by Harrison Grey Fiske that will be faithful as to scenic environment, while the various strong and individual characters in *Rosmerholm* aside from Rebecca West will have the best available actors as interpreters. There is no other play of Ibsen's in which the requirements of varied ability in the acting are greater, and Bruce McRae, George Arliss, Albert Bruning, Fuller Melish, and Florence Montgomery, associated with Mrs. Fiske in this production, give assurance of the high standard of the production. *Rosmerholm* is a play of intense interest, and as notably as any other of Ibsen's works it describes this great author's unapproached skill in dramatic situation and climax. Mrs. Fiske will play an engagement limited to three weeks at the Lyric Theatre, New York, and at its conclusion will make a tour of the principal cities.

### THE FIVE COLUMBIANS.

The Five Columbians, whose pictures appear on the front page of this week's Mirror, are a talented family of vaudeville entertainers, who have been meeting with success for several seasons in a very dainty sketch called *A Bit of Dresden China*. The family embraces Mr. and Mrs. Caro Miller and their three children, Ruth, Claire and Marilyn. Mr. Miller, who manages the little company, has taken unusual care in mounting and costuming the act, and everywhere it has been seen, these features have won great praise. The three children are uncommonly clever, especially Marilyn, who can sing a high-class song, give an imitation of a premiere danseuse, or impersonate a "rube" to perfection. Ruth sings prettily and dances gracefully, and Claire is an adept at the piano as well as an accomplished entertainer in other lines. Mr. and Mrs. Miller do their share in keeping things moving, and the whole entertainment is arranged in such a way that every member of the family has a good chance to show his and her special talents. The Columbians are now touring the South most successfully, and are this week at the Majestic Theatre, Fort Worth, Texas. Their time is splendidly booked up for the balance of the season.

### SPOONERS AT LINCOLN SQUARE.

The Spooner Stock company, headed by Edna May Spooner, which will close its engagement at the Fifth Avenue Theatre on Jan. 4, will open for an indefinite run at Blaney's Lincoln Square on Jan. 20. Matinees will be given every week day, except Wednesdays and Fridays. All of the Spooner players will be retained, and the standard established at the Fifth Avenue will be maintained. Mrs. Spooner, in speaking of her plans, said: "I intend to conduct affairs at the Lincoln Square on the lines that made our seasons at the Bijou in Brooklyn so successful. We hope to make the entertainments and surroundings so attractive that people will feel like coming week after week. The afternoon receptions and the subscription plan will be features that we expect will prove popular."

### TWO PLAYERS BITTEN BY WOLF.

During a performance of *Daniel Boone* in Rome, Ga., on Dec. 21, Leona Leslie and Oscar Shea were badly bitten by a large wolf which was used in the play. The attack was made in the scene in which Daniel Boone rescues his sweetheart from a den of wolves into which an Indian has thrown her. Miss Leslie had her arm and side torn and Mr. O'Shea received deep gashes on his leg. Bob Harris, a Cherokee Indian, who was standing near, rushed to their assistance and beat the animal back into the cage.

### LOUIS JAMES BUYS PEER GWT.

Wallace Moore, business manager for Louis James, recently acquired for Mr. James from the Maryland State Theatre, in which production Louis James will be in the lead, the production of *Peer Gynt* in the New York Theatre. The production cost for a season of two.

### BERTHA KALICH AS MARTA.

Dramatic appreciation in Milwaukee shows a broad viewpoint when in many cities of greater population, owing to the fact that Milwaukee is made familiar with the best in drama abroad through its fine resident German company. A city so situated as to the theatre has means of comparison denied to other places that witness only the native drama. Bertha Kalich's recent engagement in Milwaukee was the most successful she has fulfilled there, though she became a favorite on her first appearance in that city under Harrison Grey Fiske's management two years ago. Her latest engagement in *Marta* of the Lowlands inspired remarkable expressions of praise.

"Without a doubt," says the Milwaukee *Daily News*, "this is the crowning achievement of Madame Kalich in English-speaking drama. The first thing responsible for this is that she is provided with an unusually strong play in the best sense of the word. The second is that Madame Kalich has acquired a very much broader and deeper emotional caliber during the past year, and the range which her acting now displays leaves little room to dispute the assertion that she is to-day one of the greatest actresses on the English-speaking stage. Madame Kalich in very truth 'lives her part,' and if she can stand the enormous strain put upon her by the work she is doing her future may have things in store undreamed of by her most ardent admirers. And seldom indeed is a play offered to a Milwaukee audience that so completely monopolizes attention as does *Marta* of the Lowlands. An excellent company supports the star, too—a fact which gives the lie to any claim that a great star will suffer by comparison when she is surrounded by a too-talented company of players."

"If anything were needed to confirm the conviction that Bertha Kalich is one of the greatest actresses on the English-speaking stage to-day," says the *Sentinel*, "her performance of *Marta* in *Marta* of the Lowlands furnishes that requirement more than abundantly. Madame Kalich scored her greatest local triumph. Her individuality impressed itself potently upon everybody at her first entrance, and from that time on she held her audience, swaying it by the force of naturalness, the directness of her acting. She seemed to live the part. She dominates every scene in which she appears, though she has been surrounded by an exceptionally strong company by Harrison Grey Fiske."

"*Marta* of the Lowlands is a drama of elemental force and passion," says the *Free Press*, "and Bertha Kalich plays its name part in absolute consonance with its character. Rarely on the American stage to-day is there witnessed so brilliant an exhibition of acting of the expressive style as that afforded by Madame Kalich in this play. The critic, as to the passionate episodes of *Marta* in the play, says that 'Madame Kalich has not a peer, even in Bernhardt.'"

"Theatregoers who fail to witness the performance of *Marta* of the Lowlands by Madame Bertha Kalich and her splendid company," said the *Evening Wisconsin* after the first night, "will miss what is far and away the finest dramatic offering of this season, and one of the few really great things seen on the Milwaukee stage in many years."

### SARDOU SUES A PAPER.

Victorien Sardou, the dramatist, and one of the theatres of Paris have brought suit for \$10,000 and \$20,000, respectively, against the *Martin* for publishing a criticism of a play before its first production. Following the traditional practice in Paris, a dress rehearsal was given the night before the first production for critics, journalists, dramatic critics, etc., but with the understanding that no criticism of the piece should be published until after the first night. It was this understanding that the *Martin* violated. About twenty years ago *Gil Blas* failed to comply with this tradition in regard to another of M. Sardou's plays. The author took the matter to court, and was granted \$4,000 damages, which he donated to the authors' Association.

### KELLAR'S CHRISTMAS PRESENTS.

Harry Kellar, the magician, intends to make this a merry Christmas for everybody connected with his company. He has procured a large assortment of gold coins and will distribute them among his starlin assistants in sums ranging from \$20 to \$50, according to length of service. To his partner, Howard Thorton, upon whom his mantle will fall next season, Mr. Kellar will present a gold minute-repeater watch, valued at \$500.

### COMING EVENTS.

Dec. 24—Hend. Adams, in Peter Pan, Empire, New York.  
Dec. 25—Ethel Barrymore, in Her Sister, Hudson, New York.  
Dec. 26—Julia Marlowe, in *Gloria*, Adelphi Theatre, Philadelphia.  
Dec. 27—Mary Shaw's tour in *Gloria*, *Candida*, and *Mrs. Warren's Profession*, Boston, New York.  
Dec. 28—Florence Roberts, in *Sham*, Los Angeles, Cal.  
Dec. 30—Mrs. Fiske, in *Rosmerholm*, Lyric, New York.  
Dec. 30—Madame Nasimova, in *The Comet*, Bijou, New York.  
Dec. 30—Vida Allen, in *Irene Wycherly*, at Baltimore, Md.  
Dec. 30—Miss Hook of Holland, Criterion, New York.  
Jan. 1—O'Dell, in *Pony Macrae*, New York.  
Jan. 6—The Waltz Dream, Chestnut Street Opera House, Philadelphia.  
Jan. 6—William Gillette, in *The Little Affair* at New York.  
Jan. 6—Maude Adams, in *Quality Street*, Empire, New York.  
Jan. 6—Furber, *Cadua*, New York.  
Jan. 6—Faid in *Full*, Astor Theatre, New York.  
Jan. 13—Maude Adams, in *The Jesters*, Empire, New York.  
Jan. 20—Twenty Days in the Shade, Savoy, New York.  
Jan. 27—The Waltz Dream, Broadway Theatre, New York.  
Jan. 27—E. H. Sothern, Lyric Theatre, New York.

### PLAYS COPYRIGHTED.

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After the Game; comedy in two acts. By Lindsay Hughes.  
Agnes; by Sidney Dew.  
Alfred, Dr. By Frank Gribben. Edited with introduction, notes and vocabulary by Frederick W. J. Rogers and George H. Dunton.  
Amor Eternus. By Francesco Bruchacchi.  
Amore de un Soudanese, Loe. By Francisco Pons Matos.  
Autrefois de Himmou, La. By Ramon Asensio Mas and Francisco de Torres; music by Germaine Giverny.  
Agnes y Vanden. By J. J. Thomas Veyan and J. Lopez Silva; music by Loe.  
Apre la Pardon; comedy in five acts. By Pierre Descombes.  
Arlette; by Cécile Mauder; music by J. Massenet; translation by Alex. Levingston.  
Arlette's Old Bandit; Western drama in four acts. By C. A. Davy.  
Astrée L'; play in three acts. By Paul et Victor Marguerite.  
Beauty of Helen; play in four acts. By Walter Beaumont Lockwood.  
Bitty's Chorus Girl; comedietta. By Clara B. Bathe.  
Bliss; play in three acts. By Arthur J. Lamb.  
Buster Club of Blackville; The; colored comedy in four acts. By Harry L. Norton.  
Belshazzar; play in four acts in five tableaux. By M. de Fourny.  
Brooks Girls, La. By Jacinto Capella and Joseph Bonafina Foster; music by Torrogon and Calles.  
Buck Street. By Samuel S. Hays.  
Buenos Aires del Rio Chubasco; Loe. By Victor de la Vega; music by Germaine Giverny.  
Bunch of Bunch. A; romantic comedy. By M. E. M. Davis.  
Buster and the Shadow; The; playlet. By Cecil Gifford.  
Buddy Fawcett; romantic comedy. By Harry D. Gifford.  
Came de Montmartre, La. A El caput de Cabal; music by Antonio M. Viana.

Captain Walrus; or, the Game of Three; play in one act. By Alexander H. Laidlaw, Jr., New York.  
Carré Madame. By Germaine Asensio Travers.  
Carrousel. By Victor de la Vega; music by Germaine Giverny.  
Cécile; play in four acts. By St. John Haskin.  
Castle in Spain. A; romantic play in four acts. By Gage Bennett.  
Charity That Began at Home; The; comedy in four acts. By St. John Haskin.  
Chato del Alhambra, El. By D. Juan L. Martinez and D. Ramon de Guzman; music by Call-Jay Christian and the Lion. The. By John R. Lawrence.  
Christian Plurim. The; play. By James MacArthur, with scenic and lighting effects by Maurice Campbell.  
Christmas Dinner; comedy. By M. E. M. Davis.  
Cinematograph National. By Germaine Asensio and Miguel de Palencia; music by Germaine Giverny.  
Clock Maker. The; comedy in three acts. By Walter W. Steiner and Harry Beaumont.  
Coffee Grounds Mary. By K. M. Lacey.  
Coulard Chiffert; dramatized from the French of Balzac. By W. H. Deane, Jr.  
Columbine Trail; The; drama in four acts. By Edw. Elder Weston.  
Compromising Martha; comedy in one act. By Keld Howard.  
Confetti; The; drama in four acts. By H. B. Hoffman.  
Cousin King; The; drama in four acts. By Adeline M. Laidlaw.  
Comedienne; in two acts. By Bert Louisa Taylor and Franklin P. Adams.  
Cousin Olga; play in four acts. By Germaine Asensio.  
Country Village. The; comic drama in four acts. By Arthur Lamb Taylor.  
Cousin Rude; play in four acts. By J. T. Deane.  
Cupid and the Father; play in one act. By Litta H. McCloud.  
(To be continued.)

### ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 135 West Forty-fourth Street, New York City.

The annual New Year's Day reception of the National Council will be held at headquarters Jan. 1, from 2 to 7 p.m. Mrs. Mary Gibbs Spooner, first vice-president, will be the hostess. Members of all of the chapters and of the dramatic profession generally are cordially invited to be present. Chaplains of the Alliance and other clergymen interested in its plan and work will be heartily welcomed to this festivity.

The always genial welcome of the Central Baptist Church was extended to the New York Chapter at the monthly reunion.

Thursday, Dec. 19. The following talent was heard in the very entertaining programme presented by Irene Ackerman, Mrs. Kiddy Pierce in piano solo, Agnes Sumner Goer in recitations and bird songs, Dr. Moran in an address upon Alliance interest and also a capital story of East India life, Mrs. Troutman, of the Health Protective Union, in an interesting address; Rev. T. H. Still, president of the chapter, in an address of welcome and some words of excellent counsel concerning methods in Alliance work, and a cordial expression of good will and hearty sympathy in the reconciling work of church and stage by the pastor, Rev. Frank Goodrich; Granville Forbes Sturgis in a song, Anna Holmes in a Christmas recitation, Mrs. Mary Goodwin Stueler in original recitations. Refreshments were then served under the direction of Mrs. M. W. Miner. The Brooklyn Chapter held a very successful euchre on Wednesday, Dec. 18. There was a large attendance and many attractive prizes were presented under the direction of Ida Ackerman, secretary of the chapter.

Maude Sinclair will be the hostess at the Thursday tea served at the headquarters of the New York Chapter this Thursday. Members and friends cordially welcome.

### CURRENT AMUSEMENTS.

Week ending December 23.

ACADEMY OF MUSIC—The Lion and the Mouse—612 times plus 24 week—67 to 73 times.  
ALHAMBRA—Vanderbilt.  
AMERICAN—The Rocky Mountain Express—10 times.  
ASTOR—Tom Jones—7th week—50 to 57 times.  
BELLAS—The Warrens of Virginia—4th week—23 to 30 times.  
BERKELEY—Arnold Daly and Margaret Wycherly in *Candida*—3d week—15 to 22 times.  
BIJOU—Alta Nashima in *A Doll's House*—4th week—23 to 30 times.  
BROADWAY—The House Up—40 times, plus 10th week—75 to 82 times.  
CASINO—The Gay White Way—12th week—90 to 97 times.  
CIRCUS—Tosca and Adams in *Playing the Ponies*—1st week—1 to 8 times.  
COLONIAL—Vanderbilt.  
CRITERION—Marie Dore in *The Mould of Marcus*—6th week—57 to 64 times.  
DALY—James K. Hackett in *John Gayde's Honor*—1st week—1 to 8 times.  
DEWEY—New Century Girls.  
EMPIRE—Commencing Dec. 24—Maude Adams in *Peter Pan*—2d week, plus 1st week—1 to 7 times.  
FOURTEENTH STREET—Deadwood Dick's Last Shot—6 times.  
GARDEN—Closed Dec. 7.  
GARRETS—Maxine Elliott in *Under the Greenwood Tree*—1st week—1 to 8 times.  
GERMAN—On the Eve, 3 to 6 times; *Show White*, mat.; 2 times; *The Celebrated Woman*, 1 time; *The Glamour of the Stage*, 1 time; *Clunderella*, mat.; 4 times.  
GOTHAM—Champane Girls Burlesques.  
GRAND OPERA HOUSE—Eddie Foy in *The Orchid*—1st week, plus 8 times.  
HACKETT—The Winking Hour—6th week—41 to 49 times.  
HARLEM OPERA HOUSE—Stock co. in *Her Own Way*.  
HERALD SQUARE—Low Fields in *The Girl Behind the Counter*—12th week—51 to 59 times.  
HIPPODROME—The Auto Race and The Four Seasons—6th week.  
HUDSON—Commencing Dec. 25—Ethel Barrymore in *Her Sister*—1st week—1 to 5 times.  
HURSTIG AND BRANSON'S MUSIC HALL—Bryant's Extravaganza.  
KALICH—Yiddish Drama.  
KEITH & PROCTOR'S UNION SQUARE—Vanderbilt.  
KEITH & PROCTOR'S 232 STREET—Vanderbilt.  
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in *The Lion*.  
KEITH & PROCTOR'S 30TH STREET—Vanderbilt.  
KEITH & PROCTOR'S 12TH STREET—Vanderbilt.  
KNICKBOCKER—Victor Moore in *The Talk of the Town*—4th week—22 to 29 times.  
LIBERTY—Folly of the Circus—1st week—1 to 8 times.  
LINCOLN SQUARE—The Red Boy and the Teddy Bear—1st week—1 to 12 times.  
LONDON—High School Girls Burlesques.  
LYCEUM—The Thief—10th week—122 to 130 times.  
LYRIC—The Secret Orchard—3d week—9 to 16 times.  
MADISON SQUARE—May Return in *The Rejuvenation of Aunt Mary*—2d week, plus 1st week—1 to 8 times.  
MADISON SQUARE GARDEN—Cat and Poultry Show, MAJESTIC—The Top of the World—10th week—75 to 82 times.  
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—4th week.  
METROPOLIS—Ernest Hogan in *The Oyster Man*—16 times, plus 9 times.  
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—4th week.  
MINER'S BOWERY—Idola Burlesques.  
MINER'S EIGHTH AVENUE—Tiger Lilies.  
MURRAY HILL—Five Billion Girls Burlesques.  
NEW AMSTERDAM—The Merry Widow—10th week—75 to 82 times.  
NEW STAR—The Original Cohen—9 times, plus 10 times.  
NEW YORK—Vanderbilt.  
PASTOR'S Vanderbilt.  
SAVOY—The Man of the Hour—5th week—446 to 454 times.  
STUYVESANT—David Warfield in *A Grand Army Man*—11th week—72 to 79 times.  
THALIA—The Cowboy and the Square—18 times, plus 10 times.  
THIRD AVE.—Italian Drama.  
VICTORIA—Vanderbilt.  
WALLACKS—A Knight for a Day—3d week—8 to 16 times.  
WEBER'S—Closed Dec. 7.  
WEST END—Dixie Bell in *Shore Acres*.  
YORKVILLE—The Boys in King Casey—15 times, plus 10 times.



## STAGE CHILDREN'S CHRISTMAS TREE.

At Pastor's Theatre and Tammany Hall on Sunday evening there occurred the annual event that brings joy to the hearts of the children of the stage. It was the Christmas tree festival, and hundreds of toys received just the presents they had asked for. The fun began in the theatre, with the one and only Tony Pastor in charge. Mr. Pastor made happy little speeches as he introduced Baby Edmond, Zena Kiefa, Miriam Jackson, George and Genevieve Tobin, Ermine Gordon and Marian Kuhn, Maude Raven, Calista Stewart, Ethel Deven, Rita Weston, the Hatch children, Lena West, Clarence Rockefeller, La Petite Marie, Baby Fox, and Lillian Tobin, who furnished an extremely enjoyable entertainment. After the performance the children rushed to the basement of Tammany Hall, where a bountiful banquet was spread, to which they did full justice. The next number on the programme was the distribution of gifts in the big ballroom of Tammany Hall. For over an hour the room resounded with screams of delight as the youngsters received the toys, watches, suits of clothes and other things that the committee had provided. The evening wound up with a general jollification, in which everybody took part, the older persons joining in with as much exuberance as the juveniles. Mrs. E. L. Fernandez superintended everything and saw that no child present went home without a gift. Mrs. Antonio Pastor was also here, there and everywhere, looking after the comfort and pleasure of the children. Others on the committee were Marguerite St. John Wood, Billie Norton, Millie Thomas, Cecile Breton, Mrs. A. Bombaun, Mrs. M. Scott Paine, Mrs. Ralph Delmore, Clara Thropp, and Kenyon Bishop. It is estimated that over \$50,000 has been contributed and spent on these Christmas festivals since they were inaugurated, and those who have been present at them are of the unanimous opinion that the money has been put to good use.

## SILVER WEDDING ANNIVERSARY.

The silver wedding anniversary of Mr. and Mrs. Fred Mower, recently held at the home of Mr. Mower's brother in Upper Swampscott, Mass., was a gala event in the lives of these two retired but well known followers of the Theban art. Nearly forty of their friends and relatives from near and far aided them in celebrating their twenty-five years of happiness. Mr. Mower played in many small repertoire companies, and among his most prominent characters was that of Uncle Tom in Uncle Tom's Cabin. It was while in this company that he met his life's partner. He acted the part of Captain Fairweather in Harbor Lights, and as Seth Thompson in The Old Homestead earned the compliments of the press of the country. He played the lead in My Friend from India. Mrs. Mower also gained much renown in her thirty years on the stage, and scored many a hit as Aunt Ophelia in Uncle Tom's Cabin. She achieved fame through her efficient work in Harbor Lights, Canuck, My Friend from India, and The Village Postmaster. Her stage name was Leta Page Mower. There were guests present from Boston, Medford, Salem, Lynn, Swampscott, Peabody, Beverly, and Marblehead, all of whom remembered them with a silver gift. Among the large number of valuable presents was a set of silverware which was presented to Mrs. J. H. Mower at her silver wedding anniversary, thirty-eight years ago.

## THE PRINCE OF PILSEN IN PARIS.

The Prince of Pilsen was produced at the Olympia, Paris, on Dec. 14, and was immediately successful. Madge Leasing and Fred Wright head the English part of the company and the French contingent includes Meadames Simon, Gerard, and Boreilly, and Miles. Madeo and Minty and M. Girty. George Marion staged the piece. The chorus is American, English and French.

## SAVAGE GETS PARIS THEATRE.

Henry W. Savage, through his European representative, has concluded negotiations for the lease of a Parisian theatre where American musical comedy will be a feature. The success of The Prince of Pilsen in Paris has decided Mr. Savage to find a permanent home for his productions abroad. Woodland will probably be the first piece to go into the newly acquired house, about Sept. 1, 1908. The name of the theatre has not been announced.

## SWEDISH PLAYS HERE NEXT SEASON.

August Strindberg, the famous Swedish dramatist, will have an elaborate production of one of his plays in New York city next season. The play selected to be produced is Lucky Per's Travels, and is now being translated by Velma Swanson Howard. Mrs. Howard is confident that many Strindberg dramas can be made acceptable to American audiences and will translate others for production here. Mrs. Howard received the author's personal authorization and sanction for the translation of his plays. According to present plans Wright Lorimer will produce Lucky Per's Travels next season.

## ITALIAN THEATRE OPENED.

The Third Avenue Theatre was reopened last Saturday night, Dec. 21, by Antonio Mairi, at the head of an Italian company. The opening bill was Othello. The theatre has been leased for a term of years and it is Signor Mairi's intention of presenting high grade plays with a stock company. Works of Ibsen, Sardou, D'Annunzio, Sudemann, Bracco, Dumas, Giacometti, and others will be included in the repertoire. Signor Mairi has been playing at the Royalty Theatre, Brooklyn, this season.

## BEARS FOR TEXAS THEATREGOERS.

W. E. Nankeville, manager of Human Hearts and other standard attractions, and Manager Walker, of the Hancock Theatre, Austin, Texas, united in purchasing the two largest Teddy bears in the country, to be raffled off to those attending the performance of Human Hearts in Austin Christmas matinee. One bear stands forty-eight inches high and the other thirty-three inches. They were made specially for the show window of Macy's store and were not intended for sale, but Mr. Nankeville succeeded in purchasing them.

## MUSIC NOTES.

Emily Stuart Kellogg, contralto, and Albert Rosenthal, cellist, gave a joint recital at Mendelssohn Hall on Dec. 3. Miss Kellogg's singing and Mr. Rosenthal's playing were both much enjoyed by a large audience.

The People's Symphony Concerts' Auxiliary Club, Frank X. Arena, musical director, gave their second chamber concert at Cooper Union Hall on Dec. 13. This organization, now in its fifth season, is devoted to the presentation of chamber music, and the six concerts of the present season will be devoted to a survey of the evolution of the sonata, beginning with the seventeenth century, and ending with MacDowell's Tragic Sonata. The programme for Dec. 13 presented Pearl Benedict in a group of classic and modern songs, also the San Francisco Quartet, who will play Mozart's Sonata in G major (Maud Babington at the piano), and Baselin's Quartet in D minor.

The New York Symphony Society announces Madame Schumann-Heink as the soloist at the subscription concerts on Saturday evening, Dec. 28, and Sunday afternoon, Dec. 29, at Carnegie Hall. These will be Madame Schumann-Heink's first public appearances in New York this season. The orchestral numbers will include Liszt's three symphonic poems, which are entitled "A Faust Symphony," the three movements depicting respectively Faust, Gretchen, and Mephistopheles. Madame Schumann-Heink will sing the Brahms Rhapsody for solo voice and male chorus, and Adriano's aria, "Gesichter Gott," from the second act of Rindt. The chorus, which appears also in the last movement of the "Faust Symphony," will be that directed by Mr. Elliott Schenck in Jersey City.

## REFLECTIONS

There will be no Christmas Day matinee at the Empire Theatre this week.

George A. Laurence has invented an aeroplane that, he says, has flown on several occasions at Sayre, Pa., his home. He is at work on a large model of the same machine with which he intends to compete for the Scientific American trophy next spring.

Celia Campbell has recently closed with the Manchester Stock company and is spending the holidays at her home in Detroit, Mich. She expects to return to New York about the middle of January.

Arrangements have been made for Blanche Walsh to appear this season at the Astor Theatre in Jean Richepin and Henri Cain's new play, La Belle au Bois Dormant. The title will be changed to Prince Charming. Sarah Bernhardt produced the play in Paris last week.

Madame Simone le Bary, the well-known Parisian actress, will hereafter be known as Madame Simone. Le Bary, leading man at the Theatre Francaise, from whom she was divorced, has refused to permit her to continue to use his name.

The first act of The Gay White Way has been changed to allow of a new finale, in which "Aren't You the Girl I Met at Sherry's" is featured.

During the engagement of May Robson in The Rejuvenation of Aunt Mary, at the Madison Square Theatre, the Free Company that formerly gave Sunday performances at the Bijou will give a series of matinees at this house.

Francis John Tyler, a member of the company playing Madam Butterfly, was married at Washington, D. C., on Dec. 16, to Helen Brett, of that city.

Charles E. Blaney's new Christmas pantomime, The Bad Boy and His Teddy Bears, was produced at Blaney's Yonkers Theatre last Thursday night, Dec. 19, and was well received.

Twenty Days in the Shade, a new farce by Hennequin and Veber, will be produced at the Navy on Jan. 20. In the cast will be Richard Bennett, Dallas Welford, Charles Dickson, Frank Burbeck, Jeffrey Lewis, Pauline Frederick and others.

John Griffith writes to THE MIRROR that his manager, Edward A. Thompson, left him and his company at Decatur, Ala., on Dec. 15, with no means to return to their homes, and that salaries were several weeks overdue. A. R. Sanders, agent of the company, sends the same information.

Adeline Genoe, the London dancer, is to be starred in a new musical comedy by Harry B. Smith and Maurice Levy, under the management of F. Ziegfeld, Jr. The piece is to be called The Soul Kiss and will be produced at Philadelphia on Jan. 13.

James E. Wilson, actor, No. 1919 Seventh Avenue, has filed a petition in bankruptcy, with liabilities \$1231 and no assets. The debts were contracted from 1903 to 1907 in this city, Pittsburgh, Pa., and Chicago, for merchandise, hotel bills, commissions and borrowed money.

The Papyrus Club of St. Louis met at the Marquette Hotel on Dec. 19. A feature of the evening was an address by Richard Spence "Regarding the American Drama."

Lottie Alter, who has been playing Lovey Mary in Mrs. Wiggs of the Cabbage Patch, in London, sailed for New York on Dec. 18. The season at the Adelphi closed on Dec. 14.

Herbert T. Hler has closed as agent for My Wife's Family, Eastern, and has accepted a like position with Why Girls Leave Home.

A son was born to Mr. and Mrs. Howard C. Hickman (Dorothy Barthelemy) at San Francisco on Dec. 14. Mr. Hickman is with the Alcazar Stock company.

Frank L. Perley has joined the staff of Henry W. Savage in an advisory position. He will devote his attention to the personnel of Mr. Savage's attractions.

The Secret Orchard will be moved from the Lyric to the Garden Theatre on Dec. 30 for an indefinite engagement.

Helen Wesley has been specially engaged to play Meenie with George Ober's Rip Van Winkle company, and opened with this attraction at Binghamton, N. Y., on Dec. 21.

Armagh O'Donoghue was the guest of the Armagh Men's Association at their annual entertainment on Dec. 14, and sang a group of Celtic folk songs, including "The Bard of Armagh," his efforts being warmly received.

Kenneth Davenport, in Just Out of College, made his first appearance in his home town, St. Louis, last week in a singing role, much to the delight of his old friends.

Lute Vrohman, who is playing Kris Kingle in The Gingerbread Man, was elected a member of the Elks at Superior, Wis., on Dec. 11.

Members of the chorus of The Top o' the World will give a vaudeville performance for the principals of the company after the regular performance on New Year's Eve.

William Rock and Maude Fulton have been engaged by Thomas W. Ryley for the cast of Funabasha, which is to follow The Gay White Way at the Casino.

The Shuberts have purchased a new musical comedy by Gustave Lnders and Frank Fixley for production in the Spring. The piece has been named Marcelle, and it is probable that Marguerite Clarke will have the leading role.

The Circus Man, in which Fred Mace was starring, closed at Rochester, N. Y., on Dec. 14, after two weeks on the road.

Edward Waldmann is arranging to go out after the holidays in a revival of The Merchant of Venice. The cast will include Perla Lander.

P. H. Sullivan is starting a new company on the road, playing A Race for Life.

A. W. Cross is putting out a third company of We are King, for a limited tour.

Anna Held in The Parisian Model will return to the Broadway Theatre on Jan. 6, for three weeks.

Jefferson De Angelis is advertising the loss of a gold cigar cutter, set with diamonds. A reward is offered to the finder.

By arrangement with David Belasco the Shuberts have engaged Brandon Tynan as leading man for Madame Nasimova in The Comet.

Howard Estabrook and Gretchen Dale, both recently with The Boys of Company B, were married at Trinity Church, New York city, on Dec. 22, by the Rev. J. N. Hill. Douglas Fairbanks was best man.

W. R. Markle, manager of the "Sunny South" floating theatre, will spend his winter vacation at 1420 Fair Avenue, Columbus, O.

James B. Cunningham, at the close of his Western engagement in Thorne and Orange Blossoms, will return to New York to begin rehearsals of his sketch, by Channing Pollock and Charles Hanson Towne. He will be supported by Orma Raymond.

Jack E. Ross will close with The Banker, the Thief and the Girl company in Louisville, Ky., on Dec. 23.

Max C. Elliott has withdrawn from P. R. Carrigan's saved from the Slime company and opened in Under Two Flags, touring the Southern States.

After the performance of Her Own Way, at the Garden Opera House, on Thursday evening of this week, Lela Appleton, an aspiring actress from society's ranks, will be given an opportunity to show what she can do with the third act of Camille. If her debut is successful she will

## WANTS

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have a play written for herself and will star in it.

Lillian Reed, who achieved such a remarkable success as Pili in a Chinese Honeymoon, is now rehearsing a vaudeville sketch written specially for her, and will begin an engagement in New York city shortly after the holidays.

Harriette Brent, well known in the South, is spending the holidays in New York city, after which she will return to the road with a company now in preparation.

Bernard More (Felix Dumas) has returned to America after a year in Europe.

Jo E. Richards was granted a divorce on Dec. 11 from his wife, professionally known as Margaret Pitt.

Ayla Mayhew, a sister of Clara Mathews, is at the German Hospital, 754 Hamorton Avenue, Chicago. She was taken there after finding a performance in Race Across the Continent. Hospital reports are favorable, and she wishes to return thanks for special kindness shown by the Little Heroes of the Street company and R. B. Woolfolk, father of Kitty Wolfe.

Formal announcement was made last week that Madame Tetradini had been engaged by Oscar Hammerstein for the Manhattan Opera company, and that her first appearance in New York would be in La Traviata on Jan. 15.

## THE THIRTEEN CLUB MEETS.

The Thirteen Club met at the Hotel Marlborough on Friday, Dec. 13, and indulged in the club's usual acts in disregard of Fate. Among the speakers were James S. Hickey, dramatic editor of Life; William A. Brady, Edmund Bruce, Jess Dandy, John Mason, Wells Hawks, Oscar Hammerstein, Jack Hammond, Lee Fairchild, Archie Gunn, Irving Cobb, Prince Paleologue ("Pal"), and others.

## STOCK COMPANIES.

The roster of the Ferris Stock company at Los Angeles is as follows: Dick Ferris, proprietor; Fred G. Andrews, manager; Walter Hoff Seely, general representative and editor of The Ferris Habit; Sadley Brown, stage director; Dave J. Mariow, stage-manager; Joseph M. Cox, assistant stage-manager; Florence Stone, Eleanor Montell, Florence Barker, Anna Bates, Carrie Clarke Ward, Marion Manners, and Evelyn Foshia; Joseph Kligour, Harry Von Meter, Henry Duggan, Frank Beasish, George Drury Hart, Franklin Hurligh, Frank Staples, Charles Elder, and John Morton.

The Mack-Lorne Players continue to do uniformly good business at the Lyceum, Dubut. Their recent performance of The Waters was given much praise, particularly by the professional people who attend their regular weekly professional matinee. They have prepared a big production of The Sign of the Cross for Christmas week. Edward Fournier, scenic artist of this organization, who was recently ill, has quite recovered and has returned again to the company.

The New Baker Theatre at Rochester, N. Y., was opened last night (Monday) with a permanent stock company under the management of Walter C. Bellows. Among the prominent members of the company are George Spencer, Laura Linn, Anna Johnson, Marion Abbott, Louise Gallows, Sheldon Lewis, Edward Fowler, Percy Nelson, Harrison Hunter and Arthur Buchanan.

Myrtle McGrain, formerly of Fairland Stock, Memphis, Tenn., has been engaged as leading woman with the Salisbury Stock company, opening with the company at the Rapids Theatre, Alexandria, La., on Nov. 23. J. Moy Bennett is being featured with this company.

Emma Bunting, wife of Earl Burgess, who went to San Antonio, Tex., recently, to head the new stock company which Burgess and Himmelsheim have established in that city, was taken ill recently, threatened with pneumonia, and as she had no understudy the house was dark for four days, until she recovered sufficiently to appear. The Emma Bunting company has made a pronounced hit in San Antonio, and Burgess and Himmelsheim are negotiating for two more theatres in other cities in which to establish stock companies. They expect to have them in operation by the middle of January.

A permanent stock company will open in the Mt. Vernon, N. Y., Theatre on Christmas Day, to be known as the Oliver Labadie Stock company. Irving Roberts, proprietor; Oliver Labadie, director. The opening bill will be in Louisville, to be followed week of Dec. 23, by The Christmas. A company of fourteen has been engaged. Edward H. Francis and Company provide the scenery for each production.

## SAID TO THE MIRROR.

T. H. Wixwary: "Edmund Barrett and Lottie Glenshire are playing Paddy Breen. G. M. Brown is supposed to be the proprietor of this production. The present management is the exclusive agency of Paddy Breen, and will manage not to play this sensational production."

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**SAN FRANCISCO.**

**Strongheart—Miles Cahill a Pleading Attraction—The Alaskan—Coke.**

Strongheart, with Ralph Stuart featured, opened a two weeks' engagement at the Van Ness 8. The play, the story, the support, in fact the production in its entirety, met with sustained success from both sides and public, in consequence of which the two-week receipts were big. A trip to the Land of the Living, opening 21.

The Alaskan attraction for the week was The Education of Mr. Phipps, with John R. Miller in the role of Mr. Phipps and Adela Holgate as his dominating woman, both of whom scored heavily. Ernest Glenister as Count Charnock displayed much artistry, and played the part in such a manner as to please the critics and the audience. The other parts, though small, were well acted by Barbara Lyell, Howard G. Hickman, A. Burt Weaver, Theda Bara, Louise Brownell, Daisy Lovell, and Adela Holgate. The play was admirably staged, and business was good throughout the week. Next week, Strongheart.

Another pleasing attraction was that of Miles Cahill in Marrying Mary at the Novelty. Miss Cahill is the funniest and most pleasing comedienne that has visited us in some time. Her manner, including her own comic, was excellent, and the whole of the place was bright and catchy. There is not a dull moment in the whole performance, and the pattern, of whom there were many, not good measure. The attraction is billed for two weeks, with a view of Harvard to follow 21.

The Alaskan proved a popular bill at the American during the week. It is a big production, with loads of scenery, a long list of players, a large body of soldiers and of course, a large body of soldiers. The play at the Novelty here, was given a hearty reception at the opening performance. The place is put on in a manner warranted to please both the eye and ear, which is still the popular style of amusement. The same bill holds the place next week.

A Madam Prisoner, in its second week at the Princeton, played to good business. The Evening Master is in preparation.

Ernest Howard's Players in Why He Divorced Her played the pattern of the Central during the week. Kerner Kippen, T. H. Hoffman, Evelyn Smith, Claude Sinclair and all the favorites were in the cast. Next week, The Cowboy's Girl.

Colonia's Reception was the week's attraction at the Mission Theatre.

Coke gave two delightful concerts at the Grandland Pavilion 11 (evening) and 15 (matinee), both of which were well attended. Representative audience.

HARRY R. DE LAUNAY.

**INDIANAPOLIS.**

**The Man of the Hour—The Jeffersons—Keller and Thurston Excellent Entertainers.**

The Man of the Hour, presented by an excellent company, including Orin Johnson, Robert Fisher, Harold Russell, Thomas Meighan, William J. Downing, Frances King, and others, which played a profitable week's engagement at English's earlier in the season, returning 9-14, playing to good business throughout the week. On the evening of 10 members of the City Council attended the performance as guests of the management.

Joseph and William W. Jefferson gave a splendid performance of The Rivals at the same house 17, 18 to fair but appreciative audiences. After this engagement English's will remain dark until Christmas Day, when The Right of Way, with Guy Standing and Theodore Roberts, will continue with a matinee. The engagement is for four nights and two matinees.

Keller, who is making another farewell tour this season, played to big business at the Park 9-14, with two performances daily. This year he is ably assisted by Howard Thurston, who together they give an entertainment that mystifies and delights both old and young. A neat line of talk in connection with his tricks intensifies the work of Keller, and he will be greatly missed when he retires, but Thurston who is to succeed him is thoroughly capable of filling the position.

Cunning, the Jell Breaker, is packing the Park at every performance where he escapes from handcuffs, prison and all kinds of tight places in front of King, King to Liberty 15-16 to the delight and with enthusiasm of the patrons. Lottie, the Poor Saleslady, with Lydia Powell in the title-role, follows 19-21, 22, 23, 24 and 25-26.

Frank Bowdler's Wildcat Stock co. appeared in A Father's Love and Two Vagabonds before two large audiences in Germania Hall 4, 5.

Boatline Herold entertained the members of the Contemporary Club at the Proprietary 10, with original comedies and scenes with a matinee.

General Manager Carrero gave a piano recital 11 at Calhoun Mills Hall, under the auspices of Mrs. Osa R. Talbot. Ernesto Concha, the Italian pianist, gave a recital afternoon 11 at the Proprietary to a fair audience. Mr. Concha was the guest of Mr. and Mrs. Hugh McGilvery, who gave a dinner in his honor. Mark Hamberg, the Russian pianist, will give a recital 21 at Calhoun Mills Hall, under the direction of Paul B. Henderson and Walter Vonnegut, two young admirers of the pianist of this city.

General Manager Fish has announced that Baffin will be the opening play of the new Foxpough Stock co. that will reopen the Majestic Theatre week 23. Lottie Spinnery and George Arvine will play by night. Cecil Green and Marie Currie, comedians; William Quinn, baritone; Charles Lindholm and Genevieve Reynolds, characters; William McKoy, comedian; George Le Quere, juvenile; Rose Lynd, ingenue; with Morris Foster, Hugh Williams, and Mary Horne in other parts. Privately Morrison will be general stage director.

The bill at the Grand 16-21 includes the tremendous, Harry Tate's fishing, Willie Zimmerman, John Horne and co. Between the Acts, Zulu, Subers, Fergus and musical dog, Hoon and Warren, and Four Arcadia.

Hondini will be the big headline at the Grand Christmas week.

The members of The Man of the Hour co. were entertained by E. C. Dunne at luncheon, which was served on the stage after the matinee performance 11.

PEARL KIRKWOOD.

**DETROIT.**

**Vandeville at the Temple—Mrs. Leslie Carter—The Lafayette Players—Concert Note.**

At the Temple Theatre 16-22 Manager Moore's production offering met with spontaneous approval. Homer, E. K. Carter, and K. Carter have a worthy successor in Hooked by Cook in The Heron. Ernest Dwyer and co., Paul Concha, Le Brun Trio, John K. Hazard, Elizabeth Murray, McVish and Penfold, and the Alphonse Trio composed the bill.

At the Detroit Opera House 15-14 Mrs. Leslie Carter revived Du Barry to excellent attendance. 16-21 the theatre was dark. Christmas week will be divided between Richard Carle in A Spring Chicken and Mrs. Patrick Campbell.

Ellis A. Van's example of bucolic farm with musical trimmings, Patsy in Politics, held the boards at the Lyceum Theatre 15-21. The vehicle planned.

The Lafayette Players opened a Celebrated Gam at the Lafayette Theatre 15-21. Starlet, Bertha, Pat White and his Gaiety Girls held forth at the Avenue Theatre 15-21. In the olio of the work of the Malvern Acrobatic Troupe was the most noteworthy feature. 22-28 The Brigandiers.

At the Gayety Theatre 15-21. The Golden Crook was approved with its well drilled chorus, and John L. Sullivan and Jake Kilrain gave very lady-like exhibitions of the many art. Next week, The Frodoes.

The concert given jointly by Kuehler and Mark Hamberg at the Light Guard Army 17 was attended by an appreciative audience of 2,000.

ELYP A. MARONI.

**BUFFALO.**

**A Knight for a Day—Anna Held—Eight Bells—Home of Interest.**

A Knight for a Day, with John Slavin and May Yuba, more than made good at the Star 15-16 to fairly good returns.

Applauded after applause greeted Anna Held and her production in The Parisian Model at the Star week 16.

The Brothers Byrne caused many a laugh at the Lyric week 16 with their up to date and rewritten version of Eight Bells. Clever specialties are introduced by Schrock and Rice and Reading Sisters.

Howard Hall's new musical melodrama, The Boy with the Beards, attracted big business to the Academy week 16. George Grey and Louise Homer play the leading roles creditably.

Madame Bertha Kunt-Baker, the well-known dramatic reader, gave two of Yest's plays, The Hour Glass and The Land of Heart's Desire, to a large and interested audience 22.

Edward Payson Weston was heard by two hundred people 14.

The members of At Yale co. looked at Lyric week 20, one laying off here week 16. Miss Gladie Fuller, of the co. was entertained on several occasions during the past week.

Kirality, the ballet master, has become a member of the faculty of the Coney Conservatory of Music of this city.

P. T. O'DONNOR.

**MILWAUKEE.**

**Bertha Kalich in Hints—An Artistic Performance—Jennie Mae Hall—Other Attractions.**

A very artistic performance by a superb co. was the universal verdict for the short engagement of Bertha Kalich, who appeared in Hints at the Lyric Theatre 15-16. The theatre was well filled at the first performance by a representative and cultured audience, and Madame Kalich scored a great success, while enthusiasm over the engagement was increasingly shown to the end. Harrison Grey Fisher, who accompanied Madame Kalich with a strong co. Chief among her support in Hints, who plays his part in a finished manner. Among the others in the co. who are deserving of great praise for their work are: Bertha Kalich, Thomas F. Fallon, Bertram Graney, Mary Hughes, and Edith Tallafum. The offering of the German Stock co. at the Lyric 15 was Hints, which was witnessed by a fair sized house and meted by a small and well balanced co.

The Italian Grand Opera co. played a short engagement at the Davidson 16, 17, presenting Carmen and Faust. The theatre will be dark the remainder of the week until 21, when W. H. O'Connell will open a week's engagement in Father and the Son.

The Yankee Ragout, with Toby Lyons and a good co., opened a week's engagement at the Alhambra 15 to good success, who appreciated the production, which is a good, clean, musical comedy. Week 22, Hints' Success.

The Great Girl in Town, in which Jennie Mae Hall is appearing at the Lyric week of 15, played to good success. Miss Hall's distinctive voice and pleasing manner captivated the audience. The supporting co. including John Brumwell and is a capable one, and the production is good. Week 22, Father and the Son.

Another very meritorious advanced vaudeville bill is holding forth at the Lyric, opening 15 to the usual S. R. O. house. S. R. O. Knowles made a hit with his monologues. The Home Arabs gave a pleasing acrobatic number. Holman and Moore presented a good comedy sketch. The remainder of the bill, composed of the Three Livingstons, Handicapped Brothers, Jordan and Harvey, and Clinton and Jernon all scored.

Another very popular concert given by Bach's Orchestra attracted a large gathering crowd at the West Side Turn Hall 15. Dorothy Elizabeth Henry, the soloist, was highly appreciated. A. L. ROBINSON.

**PORTLAND, ORE.**

**Fritz Schell—Miss Morrison a Successful Understudy—The Baker Company—West's Minstrels.**

Fritz Schell in Hints, Modesto delighted a vast number of people 9-12. She is the best comic opera star who has appeared in Portland in years. Owing to a severe cold, Madame Schell was unable to perform two nights of her engagement here, and her role was taken by her understudy, Miss Morrison, who proved to be a clever songstress. A more than usually distinguished supporting co. accompanied Madame Schell. The Land of the Living, out the week 13, 14. Among the notable people in the bill were Lenia and Grace Drew, John T. Barrett, William Strum, Greta March, Frederick McGuire, Knox Wilson, William Friend, Lawrence Cover, Emily Matthews, William Morgan, and Francis Lind. The Lion and the Mouse will be heard in a song recital 15, and the University of Oregon Glee Club will give a concert at this date 21.

The Baker people gave a capital production of Sag Harbor 5-14. Austin Webb gave an admirable performance as the old captain. William Dills as Freeman Whitmarsh was a scream. Miss Barney made the most of the colorful role of Edith. Miss Seymour had a capital part, while she played to perfection. Mr. Bonapa, James Gleason, Miss Collins Gleason, Earl Davis, Louisa Kent, Dorothy Bernard, and William Gleason helped materially to make the play a delightful offering. The Three Musketeers is in preparation for the week 15-21.

For those who like the minstrels, George Primrose's aggregation at the Marquess 5-14 was a source of delight. In the co. are some clever people, notably Billy Reed and West. West's offering will be Quincy Adams Sawyer 15-21.

The Holy City, the best offering the Empire has had this year, both as to the character of the play and the production, was the week's bill 5-14. The principal roles were played by Lucile Morey, Walter M. Sherwin, L. E. Martelle, and J. Harrison Taylor. A Girl of the Streets follows for the week 15-21. Cumberland 21 was the play at the Lyric 9-15 and was well acted and well staged. Caught in the Web follows 16-22.

The French Stock co., at the Star, produced The Lighthouse by the Sea for the week 15-16; one of the heaviest scenic productions of the season. From Farm to Factory 16-22. JOHN F. LOGAN.

**SEATTLE.**

**Maudie Fealy Gracious and Artistic—The Pantano Company—Notes.**

At the Grand the attraction was Maudie Fealy in The Stronger Sex 5-14, matinees 11 and 14, which drew large audiences. Maudie Fealy as Mary Warren was graceful and artistic in her work. Seattle Symphony Orchestra, popular concert, 18. Fritz Schell 16-19. Seattle Symphony Orchestra, symphony concert, 20. Local 21. The Lion and the Mouse 21-22.

At the Seattle the offering was The Land of the Living, matinees 9 and 11, which delighted capacity houses and S. R. O., and was a first-class performance in every respect. The comedian work of Knox Wilson was very cleverly executed and showed great versatility. Louisa Kent as Rose and Gaudia March as the Chorus Girl were clever and skilful. The co. in an excellent one. The Ladies' Musical Club in concert 12 gave a very enjoyable entertainment, which was well patronized. Uncle Tom's Cabin 13, 14, with some good localities, showed large audiences. Fred Bennett appearing as Uncle Tom, May Howard as Topsy, and Mabel Hill as Little Eva. Primrose Minstrels 15-21.

At the Lyric the Pantano Stock co. appeared in The New Dominion 5-14, with Clay Clement in the leading role, who gave a unique characterization of the part. Henry McEneaney was convincing in the heavy role. William C. Devlin made a good Edgar Norman Hammett, while Margaret Overdell as Martha Pender had the part well worked out and was particularly skilful in the use of the dialect required. The rest of the co. showed their usual skill and ability. The audience ranged from small to large. The Lyric 15-21.

At the Third Avenue the Charles A. Taylor co. presented Camille 5-14 before small houses. Laurette Taylor in the title-role displayed her usual skill and ability. Frederic Chase as Armand Duval gave a natural and convincing performance. James J. Corbett as Count de Varville was convincing, and the rest of the support was adequate. Monte Cristo 15-21.

The Seattle Symphony Orchestra Society have inaugurated a series of symphony concerts for the season of 1907-08. The second will be given 29 and the following one on Jan. 26.

JENAMIN F. MESSERVY.

**TORONTO.**

**Raymond Hitchcock at the Princess—Revival of Camille at the Royal Alexandra—Other Attractions.**

Raymond Hitchcock appeared in The Yankee Tourist at the Princess 15-16, winning the appreciation of large audiences. The house was dark 15-21. The Opera Man having been cancelled owing to Fred Macfarlane's illness in Rochester. Anna Held 23-30.

At the Royal Alexandra 16-21 the revival of Camille proved a happy selection, as large audiences prevailed during the week. In the title-role Edith Evelyn was excellent. Charles Miller, Robert Conna, and William H. Tucker were also appreciated for fine work. All the Comedians of Home 22-30.

The Fatal Flower at the Grand Opera House 16-21 pleased large and interested audiences. The co. is headed by William Wallace and Florence Randall, both competent players. His Last Dollar 22-30.

The Lyric Theatre 16-21 offered the old reliable U. T. C., which classic still retains the interest of the theatregoers. The Cowboy Girl 22-30.

Charles Miller at the Royal Alexandra Theatre, left 21 to pass the Christmas holidays with his family in Boston.

J. ALAN McNEIL.

**NEWARK.**

**William Faversham—The Rose of the Ranche—Melodrama—Paderewski.**

William Faversham and a good co. in The Rose of the Ranche appeared at the Newark Theatre 16-21 and were cordially welcomed by large audiences.

The Empire Theatre will go back to legitimate for one week 22-24, when Frances Starr will appear in The Rose of the Ranche.

The Mysterious Burglar has been playing to big houses at the Columbia 16-21. The cast includes Bert King, Paul Anderson, E. S. Norris, Harry MacFadden, Madlyn Jones, Adela Lane, and Broadway Comedy Four.

Bertha, the Sewing Machine Girl, was presented at Blaney's Theatre 16-21. Blanche Selby as the heroine was very pleasing. The cast also includes Frederick Chase, E. S. Norris, Harry MacFadden, Adela Lane, Madlyn Jones, and Broadway Comedy Four.

An audience of such size as so other evening productions in this city was present at the revival given by Paderewski at the Empire Auditorium 18.

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**KANSAS CITY.**

**Fascinating Flora—Painting the Town—My Dixie Girl Popular—Notes.**

Fascinating Flora, with Adella Ritchie featured, was the Willis Wood attraction 16-21, playing to good business. The production was attractively mounted and the chorus a pleasing feature. Frank Daniels in The Tattered Man 22-23.

Painting the Town came to the Grand 15-21 and played to the usual good business. Will Halliday and John F. Leonard handled the principal comedy roles very capably, while Marie King was quite enthusiastically received in her songs and dances. Checkers 23-24.

At Cripple Creek, an old Gillies favorite, returned to that house 15-21 and pleased his business throughout the week. The Smart Set 23-24.

My Dixie Girl held the boards at the Auditorium 15-21, playing to very good audiences at each performance. May Abbott headed the presenting co. and handled a difficult part admirably. The production was well staged. The Singing Girl 25-26.

O. D. Woodward continues to improve daily and gets down to his office for a short while nearly every day.

D. KERRY CAMPBELL.

**OMAHA.**

**Checkers Draws Well—Frank Daniels' Enthusiastic Audiences—Notes.**

Checkers was the attractive offering at the Boyd last half of week 14 and drew a series of good audiences. Frank Daniels in The Tattered Man 15-17 opened to a magnificent house, and well deserved the enthusiastic welcome afforded him and his large and capable co. The Grand Hotel 20, 21. Willie Collier 22-23. The Wolf 24-25. Adelaide 26.

At the King in Old Kentucky opened to two capacity houses 15, engagement being for the half week ending 18. The co. is a capable one, and considering the fact that it is playing at popular prices, are giving a most pleasing performance. Portland 15-21. George Grey 22-23. Way of the Cross 24-25.

Sullivan and Connelley have a number of propositions from these houses to rent the Broadway Theatre, which was discontinued as a vaudeville house 18. Working details last, however, so far from arranged.

J. E. SINGWALE.

**JERSEY CITY.**

**Charles E. Hanes Owns the Legitimate Theatres Here This Week.**

The Spoilers was well received at the Majestic Theatre 16-21 to good attendance. The co. is an excellent one and did full justice to all the parts. Walter Law as Ray and Homer Miles as Dexter are fine. Charles Apple as the villain McGinnis is the real thing, and is ably supported by John R. Cooke and Louise Ripley as associate villains. Harry Gribben as Snap Jack, George Germaine as the gambler, Helen Ray as Helen Chester, and Dorothy Kent as the Duchess were all clever. A fair singing quartet appeared. James J. Corbett in The Burglar and the Lady 22-23. Al. Wilson 24-Jan. 4.

William H. Turner, a fine actor, was the attraction at the Academy of Music 16-21, in his business in a strong play called His Terrible Secret. The play is replete with sorrow and mirth, and while Mr. Turner has a repulsive part, yet he plays it for all he is worth and proved himself a good actor. Allan Bennett, Richard Earle, David Edwin, Edith Yeager, Mary Condon, and Lettie Holmes were all good. Florence Bindley in The Street Singer 23-24. Chintowna Charley 25-Jan. 4.

Manager Frank E. Henderson is able to hold his head up once more. The carbenas have disappeared from his neck.

The local Elks tendered a theatre party to Brother William H. Turner at the Academy of Music 20. Mr. Turner has applied to the lodge for a life membership and has paid the fee.

WALTER C. SMITH.

**TOLEDO.**

**Dream City Amusing—Our Friend Fritz Again—Melodrama.**

At the Lyceum Little Chip and Mary Marble made merry for the entire week with Dream City. Aside from the stars, John Johnson as Seth Hilda made a big hit. On the evening of 17 the Press Club of Toledo attended the performance in a body, the guests of Little Chip and Mary Marble.

At Bert's Joe Hertz appeared in Our Friend Fritz 12-14. Hertz has a good voice, and the place pleased. Broadway After Dark got back to the real good old melodrama 15-18, and incidentally introduced a Toledo boy, Edward Foley, as the hero. Good house.

C. M. EDSON.



WILLARD.—Henry F. Willard, at New York city, on Dec. 16.  
WILLIAMS.—Charles S. Williams, at Philadelphia, Pa., on Dec. 8, aged 30 years.  
WILLIAMS.—John Marshall Williams, at Chattanooga



**DRAMATIC COMPANIES.**[illegible]



HUMAN BELLES (Chas. R. Taylor, mgr.): Cleveland, O. 20-25.  
 PAMPHILE WIDOWS (Chas. and Walter, mgrs.): Brooklyn, N. Y. 20-Jan. 4.  
 HENRY BIG BROTHER SHOW (Al. Brown, mgr.): Washington, D. C. 20-25.  
 BRILL AND WOODS (Geo. F. Leonard, mgr.): Albany, N. Y. 20-25. Tour 20-25.  
 HENRY-BANTLEY (Abe Levey, mgr.): Cincinnati, O. 20-25.  
 BIALZO BOUNDERS (Chas. Franklin, mgr.): St. Joseph, Mo. 20-25.  
 RICH AND BANTON'S BIG GAIRY (Giles and Barton, mgrs.): Boston, Mass. 20-25.  
 BOLLER (J. S. Patton, mgr.): Philadelphia, Pa. 20-25.  
 BUNAWAY GIRLS (Peter S. Clark, mgrs.): Toronto, Can. 20-25.  
 CRIMMINS, SAM, BIG SHOW (Marie Walstock, mgr.): St. Louis, Mo. 20-25.  
 DEAR SHOW GIRLS (W. Fawcay, mgr.): Buffalo, N. Y. 20-25.  
 STROLLING PLAYERS (Louis M. Grant, mgr.): New York City 20-25.  
 STUMBLING MAIR (Wm. Campbell, mgr.): Springfield, Mass. 20-25. Albany, N. Y. 20-25.  
 THROUGHERS (Frank H. Carr, mgr.): St. Paul, Minn. 20-25.  
 TIGER LILLIES (Gay Gray, mgr.): New York City 20-25.  
 TRANSATLANTIC BURLINGERS (Hartig and Sweeney, mgrs.): Newark, N. J. 20-25.  
 TROGARDEN (C. H. Walden, mgr.): Detroit, Mich. 20-25.  
 TWENTIETH CENTURY MAIDS (Maury Kraus, mgr.): Montreal, Can. 20-25.  
 VARIETY FAIR (Hobert, Manchester, mgr.): Reading, Pa. 20-25.  
 WATSON'S BURLINGERS (Harry Ar'Gyle, mgr.): Troy, N. Y. 20-25. Albany 20-25.  
 WORLD BEATERS (J. Herbert Mack, mgr.): Cleveland, O. 20-25.

**CIRCUSES.**

SUN BEAR: West Palm Beach, Fla. 24. Miami 25. Delray 26. Jensen 27. Melbourne 28. Titusville 29. Fort Pierce 30. Orlando 31. Jan. 1. St. Augustine 2. Palatka 3. Lake Butler 4.

**THEATRELANDERS.**

BOSTON'S ANIMAL SHOW (Frank C. Bostock, mgr.): Boston, Va.-Ind. 20-25.  
 CHICAGO LADIES ORCHESTRA (D. H. Hadenmann, mgr.): Racine, Wis. 20-25.  
 COOK AND HARRIS (Eustace; B. A. Cook, mgr.): Otago, N. Z. 20-25.  
 COOK AND HARRIS (Central; E. Richardson, mgr.): St. Thomas, Oct. 24.  
 FAULT LIPORAMA (Emil Giron, mgr.): Malvern, Ia. 20-25. Taher 20-25. Shewardale 20-Jan. 1.  
 FRANK T. BODE, COMICIAN AND DANCE ORCHESTRA (Hos. N. D. 20-25. Church's Ferry 20. Devil's Lake 27. Leeds 28.  
 FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Canton, Ind. 20-28. Pekin 28-Jan. 4.  
 HARTFIELD, LILLIE (Lela Charles, Lee, 24. De Ridder 25. Louisville 26. Many 27. Smalls 28.  
 JOHNNY J. JONES TRAINED WILD ANIMAL SHOW: Laurens, S. C. 20-25.  
 KELLAR AND THURSTON (Bettley McAdow, mgr.): Portland, Me. 20-25. Cincinnati, O. 20-25.  
 KILTEER BAND (T. P. J. Power, mgr.): Chatham, Mass. 27. Parry 28. 29. Gumes Palatka 30. 31. Toronto Jan. 1. Agnes Calistines 2 4.  
 LORFIELD, LILLIE (Lela Charles, Lee, 24. De Ridder 25. Louisville 26. Many 27. Smalls 28.  
 NEW LILIES, N. J. 20. Malvern, Pa. 21. Philadelphia Jan. 1. New Hope 2. Chatham 3. Terre Hill 4. ORIGINAL BEVEGALORA. (Walter C. Mack, mgr.): New York City 2-3.  
 PAINT BRUSH ORCHESTRA OF YVESVIVIS (Al. Dolan, mgr.): Jamestown, Va. July 1-Ind. 20-25.

**WILKES, FRANK J.:** Berthold, H. D. M. Kennan, 25-26.

**WOND, GREAT (Maurois F. Raymond, mgr.):** Panama, Colon, C. A., Dec. 18-19-20-21.

**ROUND'S LADIES ORCHESTRA (H. O. Roberts, mgr.):** Owosso, Mich., 24-25.

**SAGE, MR. AND MRS. (O. M. J. Hasbrou, mgr.):** Los Angeles, Cal., 22-23, Fresno 24-Jan. 4.

*Reserved too late for classification.*

**ALLEN, VIOLA (Lieber and co., mgrs.):** Baltimore, Md., 20-Jan. 4.

**ANITA, THE SINGING GIRL (Edw. M. Simmons, mgr.):** Kansas City, Mo., 22-23, St. Louis, 24-Jan. 4.

**ARE YOU CRAZY (H. L. Lawrence, mgr.):** Portland, Ore., 20-Jan. 4.

**BLUE MOON (Sam S. and Lee Shubert, inc., mgrs.):** Helena, Mont., 24, Great Falls 25, Butte 26, Missoula 27, Wallace, Ida., 28.

**CARTER, MRS. LENNIE:** Lexington, Ky., 25, Charleston, W. Va., 26, Mareta 27, Parkersburg 28.

**COW FUNCHER (Central; W. F. Mann, owner; Sam H. Lloyd, mgr.):** Elkhart, Ohio, Jan. 1, Norman 2, Pauls Valley 3, Ardmore 4.

**COUNTY SKEEPIE (G. E. Wren, mgr.):** Beaver Falls, Pa., 25, Butler 26, Tarentum 27, Du Bois 28, Johnstown 29, Kittanning 31, Oil City, Jan. 1, Greenville 2, Alliance, O., 3, Canton 4.

**DON'T TELL MY WIFE (Beverly and Bercy, mgrs.):** Daltart, Tex., 25, 26, Harford 27, Texarkana, Mo., 28, Carleton 29-31, Russell, Jan. 1, 2, Port Clinton 3, Canton 4.

**FASCINATING FLORA (Sam S. and Lee Shubert, mgrs.):** Springfield, Ill., 25, Bloomington 26, Decatur 27.

**FETTY FELIX (Dittie Foppa, mgr.):** Ashland, Ky., 24, Hamilton, W. Va., Montgomery 25, Glen Jean 27, Hinton 28, Marlinton, Va., 30, Covington 31, Clifton Forge, Jan. 1, Lexington 2, Harrisonburg 3, Staunton 4.

**GIRL AND THE STAMPEDE (V. E. Leubert, mgr.):** Evansville, Wyo., 25, Niagara Canyon, U., 26, American Forks 27, Salt Lake City 28-Jan. 4.

**GREAT DIVIDE (Southern; Henry Miller, mgr.):** New Iberia, La., 25, Lafayette 26, Beaumont, Tex., 31, Galveston, Jan. 1, Houston 2, San Antonio 3, Waco 4.

**HADLEY'S MOVING PICTURES (T. Henry Matthews, mgr.):** Stratford, Pa., 24, E. Stroudsburg 25, Pottsville 26, Wilkesbarre 27, Avoca 28, Taylor 29, Pottsville 31, Scranton, Jan. 1, Montrose 2, Wyoming 3, Shick 4.

**HILL, L. BUFUS (Weller K. Mazan, mgr.):** Valley Falls, Kan., 25-26, Frankfort 26-28.

**LESLIE, BEAT:** Salt Lake City, U., 20-Jan. 4.

**NEVROPOULOS ENGLISH GRAND OPERA:** Chicago, Ill., Jan. 5-10-20-21.

**MINERVA—QUEEN OF MYSTERY:** Pittsburgh, Pa., 22-23, Philadelphia, 24-Jan. 4.

**MURRAY—MACKAY COMEDY (John J. Murray, mgr.):** York, Pa., 23-26, Lebanon 26-Jan. 4.

**MURRAY—MACKAY STROCK (Edward John J. Murray, mgr.):** Sharon, Pa., 23-26, Erie 26-Jan. 4.

**OTHER PEOPLE'S MONEY (Ed F. Adams and Co., mgrs.):** Troy, N. Y., 24, St. Norwalk, Conn., 25, Stamford 26, Northington 27, Bristol Jan. 1.

**OUR NEW MINSTER Glee and Quartet:** Kalamazoo, Mich., 25, Marshall 26, Adrian 26, Flint 26, Charlotte 31, Battle Creek Jan. 1, St. Bend, Ind., 2, Gothen 3, Auburn 4.

**BOBBON, KLANE (Lieber and Co., mgrs.):** Chicago, Ill., 6-Jan. 4.

**STEWART MAY (J. E. Clipp, mgr.):** Corinth, Miss., 25, Ft. Gibson 26, Sardis 27, Benettable 28.

**STREET SINGER (Purcell and Mitchell, mgrs.):** Jersey City, N. J., 22-23, Scranton, Pa., 24-Jan. 4.

**WINNINGER, BOB (C. A. Jan. Winkler, mgr.):** Henderson, Ky., 22-23, Brazil, Ind., 24-Jan. 4.

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**OPEN TIME.**

**CONNECTICUT—**Bristol—Opera House, in Jan.

**MARYLAND—**Baltimore—Masonic Temple Opera House, in Jan.

Cumberland—Academy of Music, Jan. 4, 27-Feb. 1, 2-4, 17-20.

**OHIO—**Chillicothe—Opera House, Jan., Feb., March.

Findlay—Luluette Jan. 14, 21-Feb. 7, 12-17, March 1-10, 20-June 1.

**PENNSYLVANIA—**Lafayette—Showalter's Theatre, Jan. 2-17, 19, 20, 22-26, 31, Feb. 1-4, 11, 12, 14-18, 20, 22-26.

Lehigh—Opera House, Jan. 19-25, 28-Feb. 1.

New Kensington—Opera House, Jan. 2, 4-8, Feb. 14, 18-20, 23-25, 27-29, March 1-17, 19-31, April 1-3, 7-14, 21-25.

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CONNECTICUT — Bristol — Opera House, in Jan.  
 MARYLAND — Hancock — Mansell Temple Opera  
 House, in Jan.  
 Cumberland — Academy of Music, Jan. 4, 27-Feb. 1,  
 17-28  
 OHIO — Cincinnati — Opera House, Jan. Feb. March  
 Findlay — Gillette Jan. 18, 21-Feb. 7, 12-27, March  
 1-18, 26-June 1  
 PENNSYLVANIA — Latrobe — Showalter's Theatre,  
 Jan. 23, 24, 25, 26, 27-31, Feb. 1-4, 11, 12, 18-  
 19, 20, 22-26  
 Lewisburg — Opera House, Jan. 10-25, 28-Feb. 1,  
 New Kensington — Opera House, Jan. 1, 2, 4-8,  
 Feb. 1-4, 6-25, 27-28, March 1-17, 19-31, April  
 1-3



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# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

TWO INTERESTING COMEDY SKETCHES AND A CLEVER VENTRILOQUIST.

Josephine Cohan, Louis Mann, Jay W. Winton, Ruth Allen and Company, the Walthour Troupe, and Prince and Virginia Make Up the List of Newcomers.

The following new acts were seen at the theatres in this city last week:

### Dainty Comedienne in Bright Sketch.

The popularity of Josephine Cohan was shown in an unmistakable way at the New York, where she made her reappearance after a long absence in a sketch called "The Girl of 'The Times'." Written for her by Fred Niblo, Miss Cohan has lost none of her sprightliness and charm of manner, in spite of her recent trying experiences as a traveler in Africa, Zululand, Egypt and other foreign climes, and scored a distinct success in her new vehicle, which fits her admirably. The scene is laid in the bachelor apartment of Harold Square, at midnight. Mr. Square has returned from his club earlier than usual, and after putting out the light retires to his library to read "The Times," a young woman reporter of "The Times," enters, having found a latchkey with Square's name and address on it. She explains to the audience that she is writing a story of the adventures of a female burglar, and wants to get some real experience that will help her in her work. Square enters and discovers her. He immediately telephones for the police, and Miss Scribbler is badly frightened. She finally discloses her identity, but he is very dubious and insists upon detaining her until the police arrive. She becomes desperate, and by a ruse succeeds in getting possession of his pistol, just as the clang of the bell on the patrol wagon is heard outside. She compels him to throw up his hands, and when the police break in she hands him over to the law. This makes a very amusing climax and brings down the curtain with a big laugh. Throughout the sketch Miss Cohan acted with the cleverness, daintiness and energy for which she is noted, enunciating her words so clearly that even the smallest boy on the topmost tier heard and understood their meaning. Shortly after her first entrance she introduced a little song and dance which was warmly received. Miss Cohan is a remarkable dancer, and the short exhibition she gave of her talent in this direction made the audience eager for more. She was becomingly costumed in a fetching dress that just reached the tops of the prettiest pair of boots imaginable. Hall McAllister as the clubman rendered excellent support, and John Tremaine as a valet played a small part well.

### A Condensed Comedy.

Louis Mann made his Manhattan debut as a vaudeville act at the New York, presenting a condensed version of Leo Dietrichstein's comedy, "All on Account of Kissa." The piece is arranged for vaudeville runs about forty-five minutes, and most of the time the audience is kept in a state of hilarity, owing to the hard, earnest, conscientious work of Mr. Mann, who, unlike many other stars, does not look upon his vaudeville engagements as a condescension. He is getting a big salary and is doing his best to earn it. Even at the Wednesday matinee, before a half-filled house, he aroused so much enthusiasm that he was forced to make a little speech of thanks in response to calls from different parts of the auditorium. The scene of the sketch is laid in the school-room and deals with the charges made against the pretty school teacher, that she is sited and settled by Mr. Mann in the character of Frantz Hochstetler, president of the school board. It is needless to say that in a part of this kind Mr. Mann is irresistible, and a big laugh followed almost every line he spoke and every move he made. Musical McArthur as the school teacher was charming, and William F. Carroll scored in his original part of Josh Appleton. Others in the cast were Kathryn Carroll, Louise Sydmet, Albert Meyer, M. B. Pollack, and Sidney Atchison.

### A Clever Ventriloquist.

Jay W. Winton, the ventriloquist, who has traveled all over the world and has a record of 3,000 performances in Australia, arrived in this city last week, and made his appearance at the New York. He uses two dummies, one that of an old man seated in a chair, and the other one of the good old reliable sort that can be folded up and put in a small box. The figure of the old man is an ingeniously contrived bit of mechanism, and Mr. Winton manipulates it so that it removes its hat, lights and smokes a cigarette, and does other amusing things. The performer depends for most of his comedy effects upon the smaller figure, which he calls "McGinty," and he goes through some amusing dialogue with it, and also introduces some original business, though some of his jokes are tricks as old as the ventriloquist himself. Very few ventriloquists in the past forty years have been able to escape the temptation to cause the small dummy in the box to request that the lid of the box be closed when the other dummy announces that it will sing, and Mr. Winton makes use of it with the usual amusing result. Taken all in all, the Winton act is most acceptable, and scored a hit with the New York patrons.

### Money Made While You Wait.

Ruth Allen was the special feature at the Twenty-third Street, offering a sketch called "We Need Money," by Charles Krayon. Miss Allen has a mannish manner, and plays one of those swaggering girls who carry everything before them by sheer force of superior physical strength. In this play she is the daughter of an old Wall Street broker and is in love with the son of her father's former partner. The youth is employed in the old man's office, but shows no aptitude for the business. The old broker is custodian of a \$250,000 legacy left to the youth by his father, and the girl induces her father to turn it over to her. As agreed to allow the young couple to marry as soon as the young man rolls up his fortune to \$1,000,000. With a few telephone messages and other tricks known only to dramatists the girl in the short space of ten minutes makes the \$1,000,000, and everybody is happy except the old man, who has lost money in the deal. Owing to Miss Allen's easy, natural, off-hand manner the trite theme was made rather interesting, though the sophisticated ones in the audience smiled sardonically at times. Alfred Kraus was the father, Charles Krayon played the lover, and A. G. Kenyon was the brother of the girl in the case.

### Neat Comedy Sketch.

Prince and Virginia were the only newcomers in the bill at Pastor's. They do a very neat little act and made a decidedly favorable impression. Miss Virginia wears some very handsome costumes, and seems to understand the value of good dressing thoroughly. Her partner is also alive to the fact that it is not necessary to wear shabby clothes to be funny. He is fairly amusing in Dutch dialect, and when he secures more up-to-date jokes the act will be vastly improved.

### A Smart Cycling Act.

The Walthour Troupe was in the bill at the New York, and although opening the programme

made a good impression with some excellent tricks. They use bicycles and safes, and perform many graceful evolutions. One of them is a comedian and he interjects a little fun now and then that helps to make the act more enjoyable.

## THE KEITH AND PROCTOR THEATRES.

Mark Lloyd, Rogers and Dooly, McMahon and Chappelle, and Polly Pickles' Pets.

### Union Square.

The bill was headed by Rogers and Dooly in Robinson Crusoe's Isle, the excellent Lasky production that promises these clever comedians to acceptably. Cameron and Flanagan made a solid hit in On and Off. Agnes Mahr displayed her talent as a toe-dancer in a charming cowboy costume, with music to match. She was assisted by Flora Dora, who held the stage with a little dance, while Miss Mahr was changing her dress. William A. Dillon sang his own songs and got plenty of encore. One of the big hits was a piece of music. One of the most original method of telling jokes. Most of his material is fresh, and he won many a hearty laugh. Katherine Dahl flirted kittenishly with a "song-booster" in an upper box and their duet was well liked. The Kratoons have a very novel hoop act, and it was watched with interest. They use a special setting, showing a village, and the hoops are made to do stunts, being identified by their colors, as men, women and policemen. The Great Heras Family of acrobats did many astonishing things that brought enthusiastic applause. Others in the bill were Thomas Potter Dunne, dialectician; Lambert, musician; Deery and Francis, singers and talkers; Bernier and Stella, and De Chant. Excellent business ruled.

### Twenty-third Street.

Marie Lloyd was the headliner, and proved an excellent drawing card, in spite of the shopping season. Her songs were well liked, especially the Spanish number. Clayton Kennedy and Mattie Rooney scored heavily in their eccentric act, in which they do a little of everything well. Fanny Rice was on hand with her dolls, and most of her impersonations were well received. Howard and Howard offered a good line of Hebrew comedy, and were recalled repeatedly. Kramer and Belcaine showed their fine figures to advantage in some good acrobatic feats. Martin Brothers, xylophonists; Norton and Patterson, singers and dancers; the pictures, and Ruth Allen and company, whose act is reviewed elsewhere, were also in the bill.

### Fifty-eighth Street.

Joseph Hart's spectacular fantasy, Polly Pickles' Pets in Petticoat, was the main feature of an interesting programme. The act is splendidly staged, and is especially suited to the holiday season. The youngsters in the audience were delighted with the antics of the animals and dogs. Hits were made by Eulalia Young as Polly, David Abrahams as a cat, William C. Bean as a dog and Ernest Camp as a bear. Adelaide Herrmann was seen in her gorgeously staged and brilliantly presented magical entertainment, which includes a number of new illusions and tricks. Raymond and Carey Caverly, German comedians, the clever Picchiani Troupe of acrobats, Charles Kenna in his highly amusing specialty, the Street Fakir Fakir, the Three Leigh-tonas, Anna A. and Effie Conley, exceptionally clever singers and dancers; the Aerial Smiths, and the pictures helped to amuse large audiences.

### 125th Street.

No better topliner could have been secured than Tim McMahon and Edith Chappelle, assisted by the Pullman Porter Maids in Mr. McMahon's novel and entertaining act. The specialty of McMahon and Chappelle raised shouts of laughter, and the work of the girls could not have been improved upon. Harry Corson Clarke, assisted by Margaret Dale Owen, made a laughing success in Strategy. Will Rogers and his party gave an interesting exhibition of life on the plains. Delmore and Lee were a big feature with their splendid gymnastic turn. Others were Billy Clifford, Macart's monkeys, the Wopert Trio and the Clarence Sisters.

### WEBER'S OPENING POSTPONED.

The reopening of Joe Weber's Theatre with a burlesque on The Merry Widow has been postponed from Dec. 28 to Dec. 30, as it was found impossible to get the production ready in time for the earlier date. Several days ago Edgar Smith, who has written all the burlesques produced at this house since it was opened by Weber and Fields, and who had been at work on the new production, resigned his position, stating that he did not care to write the burlesque without the consent of Henry W. Savage, who controls the American rights to The Merry Widow. Herbert Hall Winslow was called in, but meanwhile Mr. Weber and Mr. Savage were carrying on negotiations that resulted in an announcement on Saturday that Mr. Savage, in consideration of royalties to be paid by Mr. Weber, had given the latter permission to burlesque the opera in New York city. The new arrangement satisfied Mr. Smith, who returned to work on the libretto, which he is turning over as fast as he can write it. The company rehearsing the new piece includes Lulu Glaser, Ross and Fenton, Albert Hart, Peter F. Dailey, and Joe Weber. Mr. Weber announces that he will pay \$25 for the best name for the new burlesque.

## NEW YORK.

Louis Mann, Josephine Cohan, Fred Niblo, Jay W. Winton and Others in Big Bill.

Louis Mann, Josephine Cohan and company, Jay W. Winton, and the Walthour Troupe offered novelties last week that are reviewed elsewhere. Fred Niblo, the American humorist, fresh from his travels in foreign lands, had an almost entirely new monologue, in which he recounted some of his amusing experiences as a tourist. It is one of the brightest strings of talk he has ever put together, and though he had to follow Mr. Mann, he found that the audience, though tired, still had many hearty laughs in store for him. Mr. Niblo is not a time waster; if one joke does not go another will, and he never stops to chide an audience for not seeing a point on the spot. He talks quickly and gets over a great deal of ground in a short time. Last week he took his audience from New York to South Africa and back to Boston in less than twenty minutes, and it was a delightful trip from start to finish. The O'Kabe Family of Japan, in their second week, pleased with acrobatics of a superior order, and Cottrell and Powell gave a remarkable exhibition of horsemanship. Charles Baron and his burlesque manager, Johnny Johns, comedian, and the pictures rounded out a splendid programme.

## PASTOR'S.

Katherine Milay, Ficks and McDonough, and Gilbert and Katen Are Headliners.

Katherine Milay, who sings Irish songs with much cleverness, topped the bill last week, and pleased her admirers greatly by her uncanny singing of several lively ditties. O. T. Ficks and Nellie McDonough repeated previous successes in Mr. Ficks' latest skit, Denny's Dilemma, which tells a natural story of life on the East Side. The work of both players is of a high order of excellence. Gilbert and Katen have a Hebrew specialty of the sort that cannot fail to make their points well. Mr. Harry Thorne and company, in An Uptown Flat, won dozens of hearty laughs, although everybody in the house must have seen the sketch many times before. Potter and Harris gave a splendid exhibition of gymnastic skill. The Three Nightingales and the Peorias Two Macks are precocious youngsters, whose efforts met with approval. Evans in child imitations; Jeanne Conchas and her dogs, Winans and Cassier, comedy musicians; J. Jerome Mora and company, magicians; the vitagraph and Prince and Virginia, whose act is reviewed elsewhere.

## COLONIAL.

Robert Hillard, Empire City Quartette, Stuart Barnes and Others Make Hits.

Robert Hillard made his New York reappearance, heading one of the best bills of the season. Mr. Hillard presented As a Man Sows, one of the best sketches he has ever done. He was supported by Marie Rawson, Edwin Holland, and Lawrence Smith. The Empire City Quartette sang and joked to the intense satisfaction of everybody. Stuart Barnes sang and talked, and scored both as vocalist and jolster. The Romany Operatic company put on a big number, and the solos and choruses were frequently applauded. Harry Tate's company in Motoring scored as they always do, and Waterbury Brothers and Tenny were seen once more in Harmony Island. The work was once more in the hands of the Kitabansal Troupe of Japanese, Collins and Brown, German comedians; the Sandwinas, smart European acrobats, and the vitagraph, with new films.

## NEW MOVE IN BURLESQUE SUIT.

Judge Lacombe, in the United States Circuit Court on Dec. 21, signed an order authorizing James W. Curry, of Toronto, Can., to act as examiner in the taking of the testimony of F. W. Blair and R. W. Eyr, in the action instituted in the United States Circuit Court by the J. B. Sparrow Theatrical and Amusement Company, Ltd., against the Eastern Circuit Association, George G. Kraus, Samuel A. Scribner, and others. The action was instituted to recover \$100,000 damages resulting from an alleged conspiracy on the part of the Eastern Circuit Association. It is charged that managers of certain burlesque companies broke their contracts in Montreal.

## CHANGES BEING RAPIDLY MADE.

The heads of the various departments at the Hippodrome have been very busy during the past few days introducing changes and innovations that will tend to make the entertainment more attractive than ever. In the Winter Carnival scene, a new water effect has been introduced that makes the dancers appear as though they are dancing in water up to their knees. The Wulf performing horses from Berlin arrived here last week, and have been added to the circus programme. Max Anderson, one of the managers of the house, while in Ohio last week, purchased twenty horses, and they are now being trained to appear in a new melodramatic sketch on a Russian-Japanese subject, by Owen Davis, that will soon be added to the performance.

## HAMMERSTEIN'S VICTORIA.

Valieska Surratt and William Gould, and William Courtleigh Score.

Valieska Surratt, resplendent in several dazzling gowns, assisted by William Gould, topped the bill. The sketch offered is a mélange of words, music and one, and seemed to find great favor with the patrons. William Courtleigh, fresh from a long Western tour, again scored a big success with George V. Hobart's entertaining playlet, Peaches, in which he is very ably assisted by Richard P. Crolius. Lily Lena sang some new songs that might better have been left unsung. The Six English Rockers, with Nellie Floride; Les Trombetas, the clever Italian entertainers; Frederick Brothers and Burns, in their diverting musical specialty; the Brothers Damm, smart acrobats and comedians, and Dill and Ward also furnished excellent entertainment. A special feature was the first showing in this country of the motion pictures of the Burnes Mohr fight that took place in London on Dec. 2. The film aroused great enthusiasm among the members of the sporting fraternity.

## ALHAMBRA.

Hetty King, William Hawtrey, Searl and Violet Allen, and Others in Big Bill.

Hetty King, who was brought over here for the "advanced" vaudeville venture, made her final appearance in America last week. One of the most interesting numbers on the bill was that of William Hawtrey and company, in Compromised, which is a strong and absorbing play. The Searl and Violet Allen company in The Traveling Man afforded twenty minutes of rare fun. The Novella, with their horses, elephants and some splendid acrobatic work, make up one of the biggest acts seen here this season. The Meredith Sisters, two very clever girls, who know how to dress as well as they sing, and who carry special settings, scored a decided hit. The Basque Quartette in their operatic selections were warmly received. Bert Levy's original and effective act was watched with intense interest. Others were Cook and Sylvia, smart dancers; the Golts Trio, wire artists, and the pictures.

## CHARLEY CASE'S RETIREMENT.

In a letter received a few days ago from Charley Case, the comedian announces that he has retired from the stage and will henceforth devote his energies to the real estate business at Lockport, N. Y. Mr. Case's health has not been very good for several months past, and his physician urged upon him the necessity of seeking some new occupation in which the nervous strain would not be so severe as that imposed by work on the stage. Mr. Case was very reluctant to give up the profession, in which he had been uncommonly successful and in which he had made so many staunch friends, but there was no alternative, and the footlights will know him no more unless his condition undergoes a decided change for the better. His retirement is a distinct loss to vaudeville, as he was one of the very few monologists using original material, which he delivered in a wholly original and inimitable way. His serious manner helped to emphasize the points of his remarks, which never failed to keep his audiences in a roar. Some time ago he published a collection of his monologues in a book called "Charley Case's Father," which is still having a large sale. Mr. Case is a man of fine education, having given up a good law practice to go upon the stage. His quiet, retiring manner and lack of obtrusiveness have endeared him to a wide circle of friends in the profession, all of whom will hope that his retirement is but temporary and that he will come back to resume the place that cannot be filled by anybody else.

## ST. LOUIS PROBLEM SOLVED.

The real end of the vaudeville war in St. Louis was announced on Dec. 19 by Frank R. Tate, manager of the Columbia Theatre, who made public the details of a combination between himself and Louis A. Cella, owner of the new American Theatre, simultaneously with the incorporation of the Vaudeville Theatre Company, which has leased the American Theatre for ten years. The capital stock of the new corporation is \$3,000, fully paid, and held as follows: Louis A. Cella, twenty-nine shares; Frank R. Tate, twenty shares; Joseph E. Martin, one share. The new deal means, according to Mr. Tate, that Mr. Cella, who released himself weeks ago from the Klaw and Erlanger interests and took over the Shubert theatres in Kansas City, Milwaukee, and Louisville, together with the Garrick in St. Louis, in order to protect his American Theatre, has joined with Mr. Tate in the management of the American, which will open about Feb. 15. The American will be on the same circuit as the Columbia and play the United Booking Office' attractions controlled by the Columbia management in St. Louis. Vaudeville will be discontinued at the Garrick as soon as the American opens. The Garrick will then be turned into a musical stock house for the balance of the season.

## MOOSER OWNS A WINNER.

George Mooser, who will be remembered as a theatrical manager and promoter in the United States several years ago, but who has been living in Shanghai, China, for a long time past, having made a great success in a business enterprise in that far-off country, has gone in for horse-racing, and during the Shanghai meeting in November won the "Pagoda Cup" with his white pony, "Earthquake." Mr. Mooser has sent Tux Minson a photograph of the finish, with his white horse going under the wire about ten blocks ahead of his rivals. Racing in China is conducted in a primitive way, but the meetings attract large crowds and the sport is thoroughly enjoyed. Another interesting bit of news contained in Mr. Mooser's letter is that on Oct. 10 Mrs. Mooser presented him with a fine baby girl, and that the mother and child are in splendid health.

## FIFTH AVENUE TO HAVE VAUDEVILLE.

Keith and Proctor's Fifth Avenue Theatre will again become a vaudeville house on Monday, Jan. 6, when a big bill will be put on, including several very prominent headliners. The Spooner Stock company, headed by Edna May Spooner, which has been playing at the Fifth Avenue for several months, will close on Saturday, Jan. 4. The Fifth Avenue was thoroughly overhauled and redecorated in the Summer of 1906 and reopened in the Fall with a vaudeville bill headed by Mrs. Langtry. In the Spring of this year the Spooner company came over from Brooklyn and has remained there ever since. In replacing vaudeville, Keith and Proctor announce that every effort will be put forth to make the Fifth Avenue the resort of the best class of patrons, by presenting only the very choicest acts obtainable.

## AN EXPERIMENT IN BOSTON.

Albert R. Rogers, of New Jersey, has leased Mechanics' Building in Boston for the month beginning March 30, 1908, to find out whether Bostonians will take to the Hippodrome style of entertainment. If the venture is successful financially, Mr. Rogers will start immediately to build a permanent hippodrome. The performance arranged for next Spring will comprise a two-ring circus, a central stage, a track for races, an aerial ballet and several new features.



Photo by Struss, Waterbury.

ED. F. REYNARD.

Automobiling is the favorite sport of Ed F. Reynard, the popular ventriloquist, who is pictured above seated in his new sixty horse-power car. The small figure seated on the hood of the machine is Mr. Reynard's favorite dummy. It was placed there for photographic purposes only, and is usually carried in a less conspicuous place. Mr. Reynard usually travels from city to city in

his auto, and is his own chauffeur. He has become an expert in handling the machine as he is in manipulating his ventriloquist figures, which means a great deal, as he is considered one of the cleverest ventriloquists in the world. He has already planned a long pleasure tour for next Summer, when the new automobile will be made to cover a good many thousand miles.



VAUDEVILLE.

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PASTOR'S THIS WEEK

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Joe Keaton, the man with a Wife, Nurse, Table and Three Kids—having a pleasant engagement over the Inter-State Circuit for Ed. F. Carruthers, Dallas, Texas, Dec. 24, Majestic Theatre. Houston, Texas, Dec. 31, Majestic Theatre.

### THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Una Clayton and company, Les Jundis, Murphy and Dunn, Harry Thompson, the Charon-Moran company, Williams and Melburn, Zamloch company, the Soyars, Flatow and Dunn, Barrington and Martelle, Two Hennings, Fritz and Otto.

KEITH AND PROCTOR'S UNION SQUARE.—The Star Bout, Joe Welch, Vinnie Daly, Harry Corson Clarke and company, Hassan Ben Ali's Arabs, Irving Jones, Lind, Lyons and Parker.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Walter C. Kelly, Our Boys in Blue, McMahon and Chappelle and the Pullman Porter Maids, Batty's Bears, Big City Four, Dolan and Lennarr, Maddox and Melvin, McKensie and Shannon.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Robinson Crusoe's Isle, Julian Eitinger, McKay and Cantwell, Basque Quartette, Jimmie Lucas, Martin Brothers, Kilmura Japs, Gardner and Stoddard.

KEITH AND PROCTOR'S 125TH STREET.—A Night in an English Music Hall, Volta, Five Peracoffa, Olympia Quartette, Klein, Ott Brothers and Nicholson, Kramer and Belleclair, Bailey and Fletcher.

COLONIAL.—Horace Goldin, Rice and Prevost, Eugene Jepson and company in George Ade's sketch, The Mayor and the Manicure; His English Rockers, Liddle Cliff (American debut), Kelly and Rose, Dollar Troupe, Annie and Edie Conley.

ALHAMBRA.—May Irwin, Frederick Bond and Fremont Benton, Tricorne Tricix, Dan Burke and his School Girls, Kemp's Tales of the Wild, Matthews and Ashley, Eight Bedouin Arabs, Italian Trio, Shields and Rogers.

HAMMERSTEIN'S VICTORIA.—Eva Tanguay, James J. Morton, George Felix, Lydia Barry and company, Meridith Sisters, Gracie Emmett and company, Will R. Rogers, Ellis Nowlin Troupe, Murray Sisters, Scott and Whaley, and the Burns-Mohr light pictures.

NEW YORK.—Trixie Friganza, Hardeen, Josephine Cohen and company, Fred Niblo, Jewell's manikins, Jack Norworth, Frosini, Hill and Sylvian, Marguerite and Hanley.

### The Burlesque Houses.

DEWEY.—The Lady Birds Burlesquers, managed by Alf G. Harrington, made their first appearance in New York last week and scored a decided success with large audiences. Out for a Night is the opening burlesque, in which M. J. Kelly distinguished himself. The also included Gertrude Fish, Halsey and McKinnon, De Velde and Zeida, the Great Chick, and Adams and Kirk. The closing number was The Admiral's Vacation, cast to the full strength of the company. This week, New Century Girls.

GOTHAM.—Tom Miner's High Jinks Burlesquers attracted and pleased a series of big houses. The company contains a number of clever people whose specialties won applause. This week, Champagne Girls.

LONDON.—The Fay Foster company, including Harry L. Cooper, Lena La Cuvier, Lewis and Chapin, and others pleased immensely. This week, High School Girls.

MURRAY HILL.—Batcheller's Boston Belles, with a combination of burlesque and vaudeville satisfied the patrons, who attended in large numbers. The company is headed by Edgar Bixley. This week, Blue Ribbon Girls.

MINER'S BOWERY.—The Dreamland Burlesquers, in which Dave Marion does some splendid work, proved a big drawing card. This week, The Ideals.

MINER'S EIGHTH AVENUE.—The Cherry Blossoms opened to a big house on Monday and good business prevailed throughout the week. This week, Tiger Lilies.

HURTING AND SEAMON'S.—The Dainty Duchess is a popular attraction in Harlem and did an excellent business. This week, Harry Bryant's Extravaganza.

### A BUSY AUTHOR.

Charles Horwitz, who is responsible for a great many successful sketches, has his hands full just now writing several new acts for prominent artists. He recently delivered to Sadie Julia Gompers, daughter of Samuel Gompers, President of the American Federation of Labor, a novel monologue in which she has scored the success of her career, and he is now engaged in rewriting the sketch, Along the Suwanee River, for Lewis and Harr, a clever team who have been handicapped by poor material.

Taylor,  
Holmes

(Even his swearing is art.—Denver Republican)

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CHAS. (TWO) ALICE

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1 SKETCHES For Vaudeville Work

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### NORRIS MAY HAVE A CIRCUIT.

William Morris, who seems able to weather all vaudeville storms, returned to New York on Wednesday last. He had spent several days in Chicago, Cleveland, St. Louis and Cincinnati, and is said to have concluded several very important deals that may result in the establishment of a new circuit. Mr. Morris politely but firmly declined to discuss his plans, but it is more than likely that he has a big surprise in store that will be hailed with joy by the performers when the details are given out.

### LION ATTACKS TRAINER.

Alfred Clarke, the lion tamer, attached to Ferrari's Wild Animal Arena and Jungle, exhibiting at Idlewood Park, Richmond, Va., was attacked on Wednesday night last, by "Barton," one of the fiercest lions in the Ferrari collection. Just before the performance, Colonel Ferrari rushed into the cage and drove the animal away from his victim, but not until the latter had been very seriously injured. Clarke was removed to the hospital, and at last accounts was not expected to live.

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